



MUSICAL ART SERIES

STANDARD  
SONG  
CLASSICS



BALDWIN AND NEWTON



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MUSICAL ART SERIES

# STANDARD SONG CLASSICS

FOR HIGH SCHOOLS, ACADEMIES, AND  
CHORUSES OF MIXED VOICES

BY

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## FOREWORD

Standard Song Classics of the Musical Art Series presents the great melodies which for years have been a source of inspiration and keen enjoyment both to the people and to the musician, and which up to the present time have not been used to any considerable extent as material for education in music. This collection is unique in that it furnishes time-tested melodies which have, for the youth, all the freshness of new music. Each of the forty-one numbers appeals strongly to the emotion and the intellect through its melody, verse, and harmony.

The collection provides great variety in every phase of art. In mood it touches every chord of the human heart.

In musical form there is represented, wholly or in part, oratorio, passion music, symphony, suite, chamber music, grand opera, opera comique, romantic opera, comic opera, impromptu, serenade, nocturne, march, waltz, mazurka, polka, part song, art song, and strophe song.

The music presents an unusual opportunity for musical growth and development, because the student's daily recitation is an active experience with the masterpieces of the world's greatest composers: Abt, Bach, Beethoven, Bizet, Brahms, Chopin, Donizetti, Franz, Ganne, Gounod, Grieg, Handel, Hullah, Jakobowski, Mascagni, Mendelssohn, Meyerbeer, Moszkowski, Mozart, Pinsuti, Radecke, Reeves, Rossini, Rubinstein, Saint-Saëns, Schubert, Schumann, Strauss, Strelezki, Sullivan, Tschaikowsky, Verdi, Wagner, and Waldteufel.

The text is in perfect accord with the music in poetic feeling, beauty of expression, and facility for singing.

The consideration of details has been thorough. Each arrangement reflects the spirit of the original. Attention has been directed to the limited range of tenor voices by giving an optional arrangement in small notes, so as to keep the tenor range within the compass of the octave  $f-\bar{f}$ . The bass voices are also kept within an easy range. The melody throughout is generously distributed to all the parts. To facilitate sight reading in modulatory passages, bridge notes have been introduced. In the back of the book a brief description is given of each selection, and a definition of the form it represents. Following this is a brief biography of each composer. Each selection in Standard Song Classics has been arranged for school orchestra. Scores may be obtained from the publishers at a nominal price.

The Musical Art Series offers, through music, a new idea in education. It aims to furnish in several volumes authoritative versions of standard, appealing music of every class, and yet in a form at once convenient, economical, practical, and artistic.

RALPH L. BALDWIN  
E. W. NEWTON

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# STANDARD SONG CLASSICS

## Life All Victorious

M. Louise Baum  
*Sempre legato*

Franz Schubert

Arr. from the Second Impromptu, Opus 142

1. Her praise love - ly na - ture de - clares to our sight, With songs hymn - ing  
2. The sun - light of mor - rows, the joy that shall be, In life, la - bor,

beau - ty From night to night. Where hill meets hor - i - zon, where  
lov - ing, Are known to me; The store nev - er fail - eth, the

flow'r laughs to bird, The chant cease - less pour - ing is ev - 'ry - where heard. By  
prom - ise is sure, For faith, work, and beau - ty for - ev - er en - dure. Each

corn - fields that bil - low like o - cean un - rolled, From day - break to  
day tells the sto - ry, each night ech - oes far, The high praise of

day - break, God's prais - es are told. They rise ear - ly and late,  
na - ture from star un - to star. Then, heart, join in the hymn,

4 = 2 *fz* *p* *fz* 3 = 1  
1 = 6 *fz* *p* *fz* 6 = 4  
b6 = 4 1 = b6

Ech - o the sun - set's sto - ry; While high - ways of la - bor, the  
Sing - ing cre - a - tion's glo - ry! Ah! Light rules for - ev - er earth's

*p* *pp* *p*

pa - geant of fame, Of life all vic - to - rious, the se - cret pro - claim.  
dark - ness a - bove, E - ter - nal is sun - shine, the gift of His love.

*pp* *pp*

## Happy Days

Henly Thompson

*Andantino espressivo molto*

Anton Strelezski

Arr. by H. S. Leavitt

*p*

*mp* *poco rit.* *a tempo*



*p dolce espress.*

Long, long a - go,  
Blue eyes can fade,

When the time was near, . .  
Hearts be laid at rest, . .

*p dolce espress.*

Long, long a - go,  
Blue eyes can fade,

When the har-vest time was near,  
Lov-ing hearts be laid at rest,

'Twas there we  
Kind words re -

*leggiere*

*mf*

'Twas then we met,  
Kind words re-main,

hap - py year. . .  
cher - ish'd, blest. . .

Love was  
Love lasts

*f con anima*

*p*

*mf con anima*

met,  
main,

Ah! that hap-py peace-ful year. . .  
Cher-ish'd like a spir-it blest. . .

Love then was young, And  
Love nev-er dies, But

*p*

*mp*

*mf*

*rall.*

young, was true, . . . Ah, sad days have pass'd . . . for both  
till . . . the end, . . . Ah, light-ing the path . . . as our

*mf*

*rall.*

love then was true, . .  
lasts un-till the end, . .

Sad days have pass'd since then, love!  
Light-ing the path to heav-en,

*mf*

*Poco meno mosso**p*

me . . . and you.  
way . . . we wend.

Hap - py days gone by,

*Poco meno mosso**p*

both for me and you.  
as our way we wend.

Hap - py days gone by,

Hap - py mo - ments

Hap - py days,

Hap - - -

*Poco meno mosso*

Hap - - - py,

Ah,

*Poco meno mosso**rall.**p**p*

Hap - py mo - ments fled, Ne'er to come a - gain, a - gain, Naught but mem'ry in their

*dolce p espress*

fled, Ne'er to come a - gain, Naught but mem - o - ry in their stead,  
py mo - ments fled,

mo - ments fled, Ah, ne'er, ne'er a - gain, a - gain,

*mf**p*



*pp* *mf* *f*  
 steady, *mp* Ten-der words Num-ber'd with the sleep-ing, Come but in  
*f* *mf*  
 Ten-der words and thoughts Num-ber'd with the sleep-ing, On-ly come a-gain in  
 ten-der words Num-ber'd with the sleep-ing, Come in  
*mp* *cres.* *mf* *f*  
 dreams and with the morn-ing sun are fled. fled.  
 dreams, and with the sun are fled. fled.  
 dreams, and with the sun are fled. fled.  
*1* *Tempo I* *2* *Tempo I*  
*mp* *mp*  
*dim.* *pp*  
 And with the morn-ing sun are fled. . . .  
*dim.* *pp*  
 And with the morn-ing sun are fled. . . .  
*dim.* *pp*  
*p* *espress.* *dim.* *p* *pp*

## The Angel

W. Stigand

Anton Rubinstein

Arr. from the duet

*Moderato*  $\text{♩} = 8$  *p*

1. An an - gel of is float - ing on the  
 2. The soul of a child on his

heav - ens a - long, And sings all tri - um - phant his  
 bos - om he bears, To earth full of sor - row and

song. . . . . The moon and the stars from their  
 tears. . . . . His song is im - mor - tal; its

song. . . . . The moon and the stars from their  
 tears. . . . . His song is im - mor - tal; its

*cres.* *p*



*p*  
 bright shin - ing thrones, At - tend to the sweet, ho - ly  
 joy un - de - filed, Sinks deep in the heart of the

*p*  
 bright shin - ing thrones, At - tend to the sweet, ho - ly  
 joy un - de - filed, Sinks deep in the heart of the

*p*

*p*

*p* *pp*

*cres.*  
 tones. . . . . He sings of the bliss and e -  
 child. . . . . Tho' long was the course here be -

*cres.*  
 tones. . . . . He sings . . . . . of was the  
 child. . . . . Tho' long . . . . . was the

*cres.*

*cres.*

the - - - re - al love, En - joyed by pure spir - its a -  
 low to it giv'n, Its yearn - ing rose ev - er to

bliss course and e - the - re - al love, En-joy'd by pure spir - its a  
 here be-low to it giv'n, Its yearn - ing rose ev - er to

bove; heav'n; The glo - ry of God e - ter - nal re -  
And ne'er did a song re - place up - on

bove; heav'n; The glo - ry of God e - ter - nal re -  
And ne'er did a song re - place up - on

sounds, earth, In The high ho - - - and ly all one hal sung

sounds, earth, In The high ho - - - and ly all one . . . . . hal sung . . . . .

low at - - - ed his sounds! birth. . . . . D.S.

low at - - - ed his sounds! birth. . . . . D.S.

low at - - - ed his sounds! birth. . . . . D.S.

8va . . . . . D.S.

pp



## Serenade

Bertha Remick

Moritz Moszkowski

Arr. from the Serenata Op. 15, No. 1, by Bertha Remick

*Andante grazioso*

Ah, hush! moon-light o'er the flow'rs Gives night

beau - ty en-tranc - ing, While clear foun-tains mur-mur low, Sweet - est notes the

charm en-hanc-ing. West winds whis-per to the trees, Soft their voic-es now are sigh-ing,

Night songs, fraught with peace and joy, . . . That tell of na - ture's glo - ry un-dy - ing.

*f*

Ah! come, the night is fair,      La la la la la la la la

*f*

O come and hear our song that

*sfz* *mf*

la la la la la la la la la

floats the night a - - - long.

*mp*

*mf*

Soon day will

Oh! hark! how sweet the mu - sic! Soon day will

Soon the day will

*cres.* *sfz* *mf*



dim.

dawn, So come, ah come! ere breaks the

dim.

This system contains the first two staves of music. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a series of chords and single notes, with lyrics underneath. The piano part features a series of chords and a melodic line. The first measure of the piano part has a 'dim.' marking above it. The second measure of the piano part has a 'dim.' marking below it.

day!

Ah come, Ah come!

molto ritard

pp

This system contains the next two staves of music. The vocal line continues with the lyrics 'day!' and 'Ah come, Ah come!'. The piano part continues with a series of chords and a melodic line. The first measure of the piano part has a 'molto ritard' marking below it. The second measure of the piano part has a 'pp' marking below it.

Faint - er still the ech - oes sound, Soft - ly through the gar - den ring - ing, Breez - es

H'm . . . . . H'm . . . . . Faint the

a tempo

p

This system contains the final two staves of music. The vocal line continues with the lyrics 'Faint - er still the ech - oes sound, Soft - ly through the gar - den ring - ing, Breez - es'. The piano part continues with a series of chords and a melodic line. The first measure of the piano part has a 'p' marking below it. The second measure of the piano part has an 'a tempo' marking below it.

mur - mur all a - round, . . . In care - less rap - ture the night - in - gale is sing - ing!

ech - oes ring, Night - - - in - - - gales sing. The

la la . . . la la . . . la la . . . la Lo!

moon's clear ray is grow - ing dim, Mist - y wreaths are ris - ingslow,

moon shines dim - - - mer, Mist is ris - - - - ing,

bird songs fill - ing all the dawn, As the

Birds are sing - - ing, clear, As the east be - gins to glow!

*rit. marc. un poco*



## Prayer

Gellert

Ludwig van Beethoven

*Solenne con devozione*

*p*

*cres.*

*p*

1. O God, Thy good - ness wide - ly spreads, As  
 2. O God, Thou art the strength and shield Of

1. O God, Thy good - ness wide - ly spreads, As  
 2. O God, Thou art the strength and shield Of

1. O God, Thy good - ness ev - er wide - ly wide - ly spreads, As  
 2. O God, Thou art the pres - ent strength, the strength and shield Of

1. O God, Thy good - ness ev - er wide - ly, wide - ly spreads, As  
 2. O God, Thou art the pres - ent strength, the strength and shield Of

*p*

*cres.*

*p*

far all as heav'n ex - tend - ed; With mer - cy  
 our poor en - deav - or; So may we

far, as far as heav'n ex - tend - ed; With mer - cy  
 all, of all our poor en - deav - or; So may we

far, as far as heav'n ex - tend - ed; With mer - cy  
 all, of all our poor en - deav - or; So may we

far, as far as heav'n ex - tend - ed, As far as heav'n ex - tend - ed; With  
 all, of all our poor en - deav - or, Of all our poor en - deav - or; So

*cresc.*

*p*

Thou dost crown our heads; By Thee are  
nei - ther faint nor yield, But trust Thine

Thou dost crown our heads; By Thee are  
nei - ther faint nor yield, But trust Thine

Thou dost crown our heads; By Thee are  
nei - ther faint nor yield, But trust Thine

mer - cy Thou dost crown our heads; With mer - cy Thou dost crown our heads; By  
may we nei - ther faint nor yield, So may we nei - ther faint nor yield, But

Thine de - fend - ed. O Lord, my strength, my  
arm for - ev - er. In Thee we find our

Thine de - fend - ed. O Lord, my strength, my  
arm for - ev - er. In Thee we find our

Thine de - fend - ed. O Lord, my strength, my  
arm for - ev - er. In Thee we find our

Thee are Thine de - fend - ed. O Lord, my strength, my strength, my  
trust Thine arm for - ev - er. In Thee we find, we find our



rock, my guard, My call re - ceive, my suit re - ward. For  
 help, our guide When sore be - set on ev - 'ry side. Let

rock, my guard, My call re - ceive, my suit re - ward. For  
 help, our guide When sore be - set on ev - 'ry side. Let

rock, my guard, My call re - ceive, my suit re - ward. For  
 help, our guide When sore be - set on ev - 'ry side. Let

rock, my guard, my guard, My call re - ceive, my suit re - ward. For  
 help, our guide, our guide When sore be - set on ev - 'ry side. Let

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.*

*p* *cres.* *sf* *dim.* *p*  
 I will pray be - fore Thee, for I will pray be - fore Thee.  
 grate - ful hearts a - dore Thee, let grate - ful hearts a - dore Thee!

*p* *cres.* *sf* *dim.* *p*  
 I will pray be - fore Thee, for I will pray be - fore Thee.  
 grate - ful hearts a - dore Thee, let grate - ful hearts a - dore Thee!

*p* *cres.* *sf* *dim.* *p*  
 I will pray be - fore Thee, for I will pray be - fore Thee.  
 grate - ful hearts a - dore Thee, let grate - ful hearts a - dore Thee!

*p* *cres.* *sf* *dim.* *p*  
 I will pray be - fore Thee, for I will pray be - fore Thee.  
 grate - ful hearts a - dore Thee, let grate - ful hearts a - dore Thee!

*p* *cres.* *sf* *decres.* *p* *decres.* *pp*

## March of the Mourning Marionettes

Celia Standish

Charles Gounod

*Allegro*

Arr. from an unfinished "Suite Burlesque" by Sewall Day

(The Marionette is broken) (Murmurs of regret from the troupe)

ff f dim. p

*Allegretto*

p p

This section consists of two systems of piano accompaniment. The first system features a treble and bass staff with various dynamics including fortissimo (ff), forte (f), diminuendo (dim.), and piano (p). The second system continues the accompaniment with piano (p) dynamics.

(The Procession)

p

A mur-mur of voic-es nigh, A chat-ter-ing shrill and high, Soft but clear-er,

Hark! la la la Hark! la la la

p

This section includes vocal lines and piano accompaniment. The vocal lines are written in a single staff with lyrics. The piano accompaniment is in two staves. Dynamics include piano (p).

It's ris-ing and fall-ing.  
*rall. e dim.*

p a tempo

now 'tis near-er; Like a dirge, O hark! Here comes tread-ing with

la la

*rall. e dim.* p a tempo

This section continues with vocal lines and piano accompaniment. It includes dynamics such as piano (p), a tempo, and a rallentando with diminuendo (rall. e dim.).

Ah, . . . . .

Pier - rot! They light - ly move, And spright - ly  
*cres.*

art - less air Folk of mot - ley and tin - sel wear, Tho' they light - ly move, The  
*cres.*  
la la la la la la

*cres.*

Pier - rot no more is danc - ing, Pier - rot has  
*p* *f* *p*  
mar - i - o-nettes go wail - ing! la la la la  
*p* *f* *p*

*f* *p* *f* *p*

left his pranc - ing, He, so cheer - y, he, so mer - ry; Ev - 'ry voice is heard la - ment - ing.  
*f* *dim.*  
la la la la la la la la la la  
*dim.*

*f* *dim.*



Ah, . . . . .

Pier - -

*p*

Still to - day are his danc - ing feet, Still to - day is his sing - ing sweet,

*p*

la la la la la la la la la la

*p*

rot! They're sing - ing, Soft . they're sing - ing,

*cres.* *dim.*

Flow'rs they're bring - ing, Soft - - ly, All the troop to - geth - er.

*cres.* *dim.*

*cres.* *dim.*

*f p*

When the sun was high, Gay Pier-rot was danc-ing. Si - lent now he lies, Closed are his

*f p*

*f p*

mer - ry eyes. Red the lip that does not speak, O, mer - ry  
 Red with paint his cheek, And red the lip that does not speak,

Red the lip that does not speak, O,

mer - ry be and live  
 we will live our lives as gay as he. O, when the sun was high Gai - ly Pier -  
 cres. cres. f p

cres - cen - do. f p

rot was dancing; Where he still doth lie Wa - ters flow! Sunbeams glow! Breez - es blow!

pp pp pp

*pp*

*p*

A mur-mur of voic - es nigh, A chat-ter-ing shrill and high, Soft but clear-er,

*p*

Hark! la la la Hark la la la

*p*

It's ris - ing and fall - ing.  
*rit. e dim.*

now 'tis near - er; Like a dirge Oh hark! Here come tread - ing with

*p a tempo*

la la

*rit. e dim.* *p a tempo*

Ah, . . . . . Pier - - rot! They light - ly  
*cres.*

art - less air Folk of mot - ley and tin - sel wear, Tho' they light - ly  
*cres.*

la la la la la la

*cres.*



move, . . And spright - ly Mar - i - o - nettes sigh and cry.

*rall. e dim.*

move, la la Mar - i - o - nettes sigh and

move, la la la

*p a tempo*

cry. The sor - ry troupe to - geth - er; See the sor - ry troupe to - geth - er;

la la la la la la la la

See them all danc - ing by! . . . . .

la all danc - ing by! Danc - ing by!

la Ah, now see them all danc - ing by! Danc - ing by!

ppp ppp

## A Song of the Sea

Nathan Haskell Dole

Eduard Jakobowski

Arr. from the Comic Opera "Ermine"

*Allegro grazioso**mf*

1. The friend-ly gale has  
2. Ar - ab steed of

*f**mp**accel.**a tempo*

filled the sail And roll'd the rail far un - der. In row - dy play It bears a - way The  
roy - al breed From bri - dle freed flies fast - er Than our good yawl To o - ver-haul Our

*accel.**a tempo**accel.**a tempo**f**accel.*

salt - y spray, its plun - der. A - cross our wake the bil - lows break And crash - es make like  
ri - vals all as mas - ter! We rise and sink on bil - lows' brink But do not think dis -

*accel.**a tempo**f**accel.**a tempo**rall.**a tempo f*

thun - der! The gulls on high a - bove us fly, And gay - ly, gay - ly cry; "Come and  
as - ter! We race the wave, its fren - zy brave, The curl - ing white caps rave; "Come and

*a tempo**rall.**a tempo*

*p* *mf*

race! . . . . . Give us chase! . . . . . Ah, Try how quick-ly we can  
 race! . . . . . Give us chase! . . . . . Ah, Down in - to our bos - om

*f* *p* *mf*

"Oh, come and race! O join the chase! Ah, Quick - ly we can  
 "Oh, come and race! O join the chase! Ah, Down our bos - om

*f* *p* *mf*

"Oh, come and race! O join the chase! Ah, Try - how we can  
 "Oh, come and race! O join the chase! Ah, Down our bos - om

*p*

beat you! Fly - ing with the wind de - feat you. From our gid - dy height we  
 hol - low, In our roar - ing whirl - pools wal - low, We your ti - ny boat can

beat you! With the wind de - feat you. From our height we  
 hol - low, In our whirl - pools wal - low, We your boat can

beat you! With the wind de - feat you. From our height we  
 hol - low, In our whirl - pools wal - low, We your boat can

*cres.* *mf*

greet you. Join us in our breez - y space." What care we for chal - lenge  
 swal-low, Leav - ing not a sin - gle trace!" What care we for threats and

greet you. Join us in this space." What care we we for  
 swal-low, Leav - ing not a trace!" What care we we for  
 What care we for

*cres.* *mf*

greet you. Join us in this space." What care we we for  
 swal-low, Leav - ing not a trace!" What care we we for

*cres.* *mf*



*f*

taunt - ing,      Air - y in - sult, wing - ed      vaunt - ing?      Noth - ing to our  
 taunt - ing,      Howl - ing in - sult, dan - gers      haunt - ing?      Noth - ing to our

*f*

taunt - ing,      Air - y      in - sult      vaunt - ing?      Noth - ing to our  
 taunt - ing,      In - sult,      dan - gers      haunt - ing?      Noth - ing to our

chal - lenge taunt - ing,      Air - y in - sult, wing - ed vaunt - ing?  
 threats and taunt - ing,      Howl - ing in - sult, dan - gers haunt - ing?

*f*

taunt - ing,      Air - y      in - sult      vaunt - ing?  
 taunt - ing,      In - sult,      dan - gers      haunt - ing?

*mf* *dim.* *p* 1 *2* *cres.* *f*

joy is want - ing, As the o - pen sea we face!      No As the o - pen sea we face!

*mf* *dim.* *p* 1 *2* *cres.* *f*

joy is want - ing, As the sea we face!      As the sea we face!

*mf* *dim.* *p* 1 *2* *cres.* *f*

*mf* *dim.* *p* *cres.* *f*

## The Lotus Flower

H. Heine

Translated and adapted

*Andante*

Robert Schumann

Arr. from the song Op. 25, No. 7, by Sewall Day

*p*

The lo - tus flow - er is faint - ing 'Neath the burn - ing

faint - ing

*p*

sun, . . . Droop - ing low in his pres - ence, She waits till day is

*mp* *cres.*

Droop - ing in his pres - ence,

*mp* *cres.*

done; . . . But when in eve - ning cool - ness, The moon floods all with

*5=3 pp* *1=6*

*5=3 pp*

*p* *pp*

3=5 *poco cres.* *dim.*

light, with light, Be - hold, the lo - tus, re - viv - ing, Then dis - plays her fair pet - als of

*poco cres.* *dim.*

2=4

7=2

*poco cres.* *dim.*

*accel. poco a poco* No sign

white. She gleams, she glows, she glim - mers: No sign of fear can one

*accel. poco a poco*

*accel. poco a poco*

trace, . . . . As slow - ly she lifts from the shad - ows

trace, can trace, As slow - ly from the shad - ows Her

*rit. p*

*rit. p*

*rit.*



flow - er - pale, ra - di - ant face, her face, Her flow - er - pale, ra - di - ant face.  
ra - di - ant face,

## By-gone Days

Translated and adapted from the German

Robert Radecke

*Andante semplice*

1. From a by - gone day, a for - got - ten day, Comes a song I long to  
2. O my qui - et home, dear, un - trou - bled home, That I fain a - gain would  
3. When the birds re - turn, when the birds re - turn, They will fill a - gain the

hear. O how far a - way, far, O far a - way, Is that time I hold so  
see! Where - so - e'er I roam, where - so - e'er I roam, In my dreams I fly to  
nest. Hearts that sad - ly yearn, hearts that sad - ly yearn Vain - ly seek for peace and

dear. Then the swal-lows' song, then the swal-lows' song Brought the sun - shine and the  
thee. When I said fare-well, ah, a long fare-well, Not a cloud was in the  
rest. Swal-lows can - not bring, swal-lows nev - er bring What an ach - ing heart would

spring, As they swept a - long, as they swept a - long, On joy - ful wing.  
sky; Yet the shad-ows fell, yes, the shad-ows fell, As time went by.  
fill; Yet the swal-lows sing, and the wood-lands ring With rap - ture still.

Poo-Bah<sup>1</sup>

W. S. Gilbert

Arthur S. Sullivan

Arr. from the Comic Opera "The Mikado"  
tr....*Allegro moderato Tempo di Minuetto*

Piano introduction in 9/8 time, marked *Allegro moderato Tempo di Minuetto*. The music is in G major and features a forte (*f*) dynamic. It consists of a series of chords and eighth-note patterns in both hands.

Vocal and piano accompaniment for the first vocal line. The vocal part is in 9/8 time, marked *pp* (pianissimo). The piano accompaniment is in 9/8 time, marked *pp*. The lyrics are: 1. Young man, de-spair, Like - wise, go to, Yum - 2. It's a hope - less case As you may see, And La la la la la la la la la la la la la la la.

Vocal and piano accompaniment for the second vocal line. The vocal part is in 9/8 time, marked *cres.* (crescendo). The piano accompaniment is in 9/8 time, marked *cres.*. The lyrics are: Yum in the fair, You must way not woo. It will not do: I'm in your place A - way I'd flee; But don't blame me, I'm La la la la la la la la la la la la la la la.

<sup>1</sup> With the bass this voice accompaniment is complete in four parts; without the bass it is complete in three parts. All the basses may sing the melody, or one bass may sing the melody and the other basses sing the bass part of the accompaniment.

*mf* <sup>3</sup> sor - ry for you, You ve - ry im - per - fect a - blu - tion-er!  
 sor - ry to be Of your pleas - ure a dim - in - u - tion-er.

*mp* la la la la la la la la la la la la

*mp*

*mp*

*f*

*mp*

This ve - ry day From school Yum-Yum  
 They'll vow their pact Ex-treme - ly soon,

la la la la

*tr*

*8va* .....

*f*

<sup>7=1</sup>

Will wend her way, And home-ward come With  
 In point of fact This af - ter-noon, Her

la la la la la la

<sup>7=1</sup>

*tr*

*p*



beat of drums, And a rum tum - tum Towed the Lord High Ex - e -  
hon - ey - moon With that buf - foon At seven com - mence - es, So

*f*

*mf*

*mf*

#4=5

#2=3

la la la la la la la la la

#4=5

cu - tion - er!  
you shun her.

la.

*f*

And the

*f*

*fz*

*ff*

*p*

9 8

9 8

brass will crash, And the trum - pet bray, And they'll cut a dash, On their wed - ding day. She'll

*cres.*

*cres.*

*mp*

3

8

tod-dle a-way, as all a-ver, With the Lord High Ex - e - cu - tion-er! And the  
 brass will crash, And the trum-pet bray, And they'll cut a dash, On their wed-ding day. She'll

## And the Glory of the Lord

George Frederick Handel

From the Oratorio "The Messiah"

Isaiah xl: v. 5

*Allegro*

*f*

*mf* \*

And the glo - ry, the glory of the

*mf*

*f*

And the glo - ry, the glory of the Lord,

*f*

Lord, the glory of the Lord, *mf*

And the glo - ry, the glory of the Lord shall be re - veal - - *mf*

And the glo - ry, the glory of the Lord shall

*mf*

\* This is the original notation. The execution should be about as follows:  ; and the same in every similar place.



*mf* shall be re - veal - - ed, and the *mf* shall

ed, and the glo - ry, the glory of the Lord

be re - veal - - ed, shall be re - veal - ed,

glo - ry, the glory of the Lord shall

be re - veal - ed, be re - veal - - - - -

shall be re - veal - - ed,

be re - veal'd, and the glo - ry, the glory of the Lord shall be re - veal - ed,

ed, and the glo - ry, the glory of the Lord shall be re - veal - ed,

and the glo - ry, the glory of the Lord shall be re - veal - ed,

*f*

and all flesh shall see it to -

mf

geth - er,

mf

f

and all

and all

and all flesh shall see it to - geth - er, for the mouth

f

flesh shall see it to - geth - - er, for the mouth

f

flesh shall see it to - geth - - er, and all

of the Lord hath spo - ken it, and all

of the Lord hath spo - ken it,

flesh shall see it to - geth - - er, and all flesh, .. and all flesh .. shall

flesh shall see it to - geth - - er, and all flesh .. shall see it to -

and all flesh .. shall see it to - geth - - er,

see it to - geth - er, and all flesh .. shall see it to - geth - er,

geth - - er, the mouth of the Lord hath spo - ken it,

for the mouth of the Lord hath spo - ken it,

and the glo - ry, the glory of the Lord,

and the glo - ry, the glory of the Lord, and all

and the glo - ry, the glory of the Lord, and all



and all flesh shall see it to- geth - er, the mouth of the

flesh shall see it to- geth - er, and the glo - ry, the

flesh shall see it, shall see it to- geth - er,

and all flesh shall see it to- geth - er,

Lord hath spo - ken it,

glory of the Lord shall be re - veal - ed, and all

and all flesh

and all flesh

for the mouth of the Lord hath spo - ken

flesh shall see it to- geth - er, for the mouth

shall see it to- geth - er, the glo - ry, the glory of the Lord shall

shall see it to- geth - er, and the

it, hath spo - - - ken it,  
of the Lord . . . . . hath spo - ken it, and all flesh .  
be re - veal - - - ed, and all flesh .  
glo - ry, the glory of the Lord shall be re - veal - ed, and all  
and the glo - ry, the glo - ry, the glory of the Lord  
shall see it to - geth - er, and the  
shall see it to - geth - er, and the  
flesh . shall see it to - geth - er, and the  
shall be re - veal - ed,  
glo - ry, the glory of the Lord shall be re - veal - ed, re - veal - ed,  
glo - ry, the glory of the Lord shall be re - veal - ed,  
glo - ry, the glory of the Lord shall be re - veal - ed, re -

and all flesh shall see it to - geth - er, to - geth - er; for the

and all flesh shall see it to - geth - er, to - geth - er;

veal - - ed, and all flesh shall see it to - geth - er, to - geth - er;

veal - - ed, for the mouth of the Lord hath spo - ken it,

mouth of the Lord . . hath spo - ken it, for the mouth

for the mouth of the Lord hath spo - ken it, for the mouth

for the mouth of the Lord . . hath spo - ken it, for the

*Adagio*

of the Lord . . . . . hath spo - ken it.

of the Lord . . . . . hath spo - ken it.

mouth of the Lord, . . the mouth of the Lord . . hath spo - ken it.

*Adagio*



## Maytime

Leslie Allen

Arthur S. Sullivan

*Allegretto grazioso*

Arr. from the Comic Opera "The Mikado"

Piano introduction in B-flat major, 2/4 time. The right hand features a melodic line with grace notes and slurs, while the left hand provides a steady accompaniment of eighth notes. A piano (*p*) dynamic marking is present at the beginning.

First line of the vocal melody, corresponding to the first two lines of lyrics. It begins with a piano (*p*) dynamic marking.

1. Come and sing the song of May-time, Mer-ry, mer-ry month of play-time;  
 2. Hand in hand the fair-ies light-ly, Trip-ping, skip-ping, en-ter spright-ly;

Piano accompaniment for the first line of lyrics, featuring a steady eighth-note pattern in the left hand and a more active right hand.

1. Come and sing the song of May-time, Mer-ry month of play-time;  
 2. Hand in hand the fair-ies light-ly, Trip-ping, en-ter spright-ly;

Second line of the piano accompaniment, continuing the eighth-note pattern in the left hand.

Second line of the vocal melody, marked mezzo-forte (*mf*).

Dance the dance of sun-ny day-time, Ev-'ry hap-py lass and lad!  
 Blows the hair as heads bow bright-ly, Greet-ing lass and greet-ing lad.

Second line of the piano accompaniment, marked mezzo-forte (*mf*).

Dance the dance of sun-ny day-time, Ev-'ry hap-py lass and lad!  
 Blows the hair as heads bow bright-ly, Greet-ing lass and greet-ing lad.

Third line of the piano accompaniment, marked mezzo-forte (*mf*).

*cres.* *f* *dim.* *mp*

Light our hearts and gay, As we swing and sway; Fac - es smile like  
 Blue the spar - kling eyes, Like the smil - ing skies; Red the glow - ing

*cres.* *f* *dim.* *mp*

Light our hearts and gay, As we swing and sway, we sway; Fac - es smile like  
 Blue the spar - kling eyes, Like the smil - ing skies, the skies; Red the glow - ing

*f* *dim.*

Gay, as we swing and sway;  
 Just like the smil - ing skies;

*p* Ah! . . . .

flow'rs Bloom-ing wel - come to spring-time hours. Round the May - pole,  
 cheeks As the cher - ry the rob - in seeks.

*p*

flow'rs Bloom-ing wel - come to spring-time hours. Round the May - pole, round the May - pole,  
 cheeks As the cher - ry the rob - in seeks.

Yes, bloom - ing wel - come to spring-time hours. Round the May - pole, round the May - pole,  
 Red as the cher - ry the rob - in seeks.

*p*

Yes, bloom-ing wel - come to spring-time hours. Round the May - pole,  
 Red as the cher - ry the rob - in seeks.

Ah, . . . . . Ah, . . . . .

*mf* *f*

Danc - ing as the rib - bons roll! Wind the May - pole! Spring is here!  
 Danc - ing as the rib - bons roll! Wind the May - pole! Spring is come!

*mf* *f*

Danc - ing as the rib - bons roll; Wind the May - pole, wind the May - pole! Spring is here!  
 Danc - ing as the rib - bons roll! Wind the May - pole, wind the May - pole! Spring is come!

*mf* *f*

Wind the May - pole!

Far a - bove us voic - es clear Sweet car - ols are sing - ing, "Glo - rious Spring is here!"  
 Close be - side us brook - lets hum, While sweet birds are sing - ing, "Glo - rious Spring is come!"

Far a - bove us voic - es clear Sweet car - ols are sing - ing, "Glo - rious Spring is here!"  
 Close be - side us brook - lets hum, While sweet birds are sing - ing, "Glo - rious Spring is come!"

## Three Fishers

Charles Kingsley

A cappella  
Andante

John Hullah  
Arr. by Sewall Day

*p*

1. Three fish - ers went sail - ing out in - to the west, Out  
 2. Three wives sat up in the light - house tow'r And they  
 3. Three corps - es lay out on the shin - ing sands, In the

*pp*

\* La la la la la la la la la la la la la la la la la

\*With the bass this voice accompaniment is complete in four parts; without the bass it is complete in three parts. All the basses may sing the melody or one bass may sing the melody and the other basses sing the bass part of the accompaniment.





## Hail, Noble Hall

Richard Wagner

Arr. from the Romantic Opera "Tannhäuser"

*Allegro*

*f* *p* *3* *3*

*f* *p* *dim.* *tr.*

*pp* *p* *tr.*

*cres.* *poco f* *dim.* *tr.*

*mf*

Hail, no - ble hall, . . . where-

*p* *mf*

in each heart re - joic - es! King-doms may fall, . . . . but thou must nev - er fail.

Long may thy walls give back our voic - es. Crown of all glo - ry,

Hail, no - ble hall, . . . . where - in each heart re - joic - es!

pride of min-strels, hail! Hail, no - ble hall, where - in each heart re - joic - es!

Long may thy

King - doms may fall, but thou must nev - er fail. Long may thy



walls . . . . give back our loy - al voic - es,  
*cres.*

walls give back our loy - - al voic - es, Crown of all glo - ry,  
*cres.*

*cres.*

pride of min - strels, hail!

Long may thy walls give back our voices, Long may thy walls give

*f*

back our voic-es, Crown of all glo - ry, pride of min - strels, hail!

Long may thy walls give

May thy  
May thy

*ff*

back our voic - es, Long may thy walls give back our voic - es, Crown of all  
glad, loy - al voic - es,

walls give back our - glad, loy - al voic - es,

glo - ry, pride of min - strels, hail! Hail, no - ble  
Crown of all glo - ry, pride of min - strels, hail!

Crown of glo - ry, pride of min - strels, hail! Hail, no - ble

Hail, no - ble hall, . . . each heart re - joic - es, Tho' king - doms may  
hall, . . . where - in each heart, . . . where - in each heart re - joic - es, Tho'  
hall, . . . where - in each heart re - joic - es, Tho' king - doms may

hall, where each heart, . . . re - joic - es, Tho' king - doms may

fall, . . . . yet thou must nev - er fail. *p*

king - - - doms fall, thou must not fail. Long may thy

fall, yet thou must nev - er fail. *p*

Long may thy walls . . . give back our loy - - - al . . . *cres.*

walls, . . yes, long may thy walls give back our *cres.*

voic - es, our glad and loy - al voic - es, *f* *ff* Glo - ry and



pride of min-strels, hail! . . . . . Hail, no - ble

*f piu ff*

*ff*

This system contains the first two lines of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics 'pride of min-strels, hail! . . . . . Hail, no - ble' are written below the vocal staff. The piano part includes dynamic markings *f piu ff* and *ff*.

hall, where - in each heart re - joic - es! King - doms may

This system contains the third and fourth lines of the musical score. The vocal melody continues with the lyrics 'hall, where - in each heart re - joic - es! King - doms may'. The piano accompaniment continues with a consistent rhythmic pattern.

fall, . . . . but thou must nev - er fail. . . . Long may thy

*f*

*f*

This system contains the fifth and sixth lines of the musical score. The vocal melody concludes with the lyrics 'fall, . . . . but thou must nev - er fail. . . . Long may thy'. The piano accompaniment continues, with a final dynamic marking of *f*.

walls give back . . . our voic - es, Long may thy

Long may thy walls give back our voic - es,

walls give back our voic - es, Long may thy walls give back our voic - es,

Crown of all glo - - - ry, pride of min - strels, hail!

Hail! crown of all glo - - - ry, hail!

Crown of all glo - - - ry, pride of min - strels, hail!

*ff*

Crown of all glo - - - ry, pride of min-strels, hail!

*ff*

*ff*

*ff*

This system contains the first line of music. It features a vocal melody in the upper staff, piano accompaniment in the middle staff, and a grand piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'Crown of all glo - - - ry, pride of min-strels, hail!'. The piano part includes a 'ff' (fortissimo) dynamic marking.

Long may thy walls give back our voice - es,

*ff*

*ff*

This system contains the second line of music. It continues the vocal melody, piano accompaniment, and grand piano accompaniment. The lyrics are 'Long may thy walls give back our voice - es,'. The piano part includes a 'ff' (fortissimo) dynamic marking.

Glo - - ry and pride of min - strels, hail! hail!

*ff*

*ff*

This system contains the third line of music. It concludes the vocal melody, piano accompaniment, and grand piano accompaniment. The lyrics are 'Glo - - ry and pride of min - strels, hail! hail!'. The piano part includes a 'ff' (fortissimo) dynamic marking.



Crown of all glo - - ry, hail! hail!

hail! . . . . . Glo - ry and pride of

min - strels, hail! . . . . .

*ff a tempo*

## Roses from the South

M. Louise Baum

Johann Strauss

Arr. from Opus 388 by H. S. Leavitt

dim.

poco cres.

Andantino

*p* *Ped.* *\* Ped.* *\* Ped.* *\**

Tempo di Valse

By day, by night, the rose is bright And

Tempo di Valse

pours its in - cense rare . . . .

in - cense rare . . . In car - mine tide of love and pride, Or ros - y

Or white that's pure and fair.

blush of sun - set flush; From cup of gold that's free and bold, white and fair.

*mp* Ros - es of May, laugh to the day; O dance! O gleam! O dance! O

Ros - es of May, laugh to the day; O dance, and dance and  
 Ros - es of May, day, O dance! O

May, . . . . . day, . . . . . O ros - es, dance and

*mp*

gleam! Ros - es of June, pale 'neath the moon, So pale, so calm, you sweet - ly *and time omit to the sign* ⊕

gleam! Ros - es of June, 'neath the moon, So pale, so calm, you sweet - ly

*and time omit to the sign* ⊕

dream. *mp*

dream. State - ly ros - es, the moon - light en - wraps you, while you list my

dream. *p*

lute, my mur - mur - ing lute; It tells you a se - cret. Ros - es

*I*



*f* mute! . . . . . *p*  $\sqrt{2}$  *cres.*

all be sweet - ly mute, sweet - ly mute! The tells you a se - cret, nev - er

*f* Ros - es, ros - es, be mute! . . . .

$\sqrt{2}$  *cres.*

*f* tell; Oh ros - es, be mute. . . . *p* Strains en - chant - ing

*fz* *pp*

haunt all the air ten - der - ly there; Mu - sic wraps us, sooth - ing the heart, .

*rall. e dim. mp a tempo* Tents for the bee ros - es may

Ros - es swing - ing, sway - ing, Tents for the  
for the bee ros -

*rall. e dim. mp a tempo*  
Ros - es are swing-ing, sway-ing, Ros - es, ros -

*rall. e dim. p a tempo*

be; *cres.* *f* *dim.* *D. S. ⊕*  
bee. Dear de - light . . . to the rose-heart his songs im - part. By dream

es; *cres.* *f* *dim.* *D. S. ⊕*  
- - es. his songs im - part.

*cres.* *mf* *dim.* *p* *D. S. ⊕*

*cres* - - - cen - - - do

*ff*  
Joy, joy and joy a - gain the re -

*ff*

frain . . . that we are

frain we are sing - ing, And it's joy, love, . yes, joy and love that the

ros - - - es

fill - ing

ros - es . . are bring - ing, and its hark! hear! the sto - ry fills the year with

year, fills the

all de - light. . . . .

Oh, tho' we sigh, "Sum - mer, good - by,"

year with de - light, fills with all de - light.



Ros - es re - main      Mem - o - ries bright Still in our sight, Bloom - ing a -

La la la la la la la la      La la la

gain!      Ros - es a - gleam, ros - es a - dream, un - der the moon,

la la la la la la      La la la la la la la la

*fz*      *ff*  
Drown - ing us or crown - ing us with June, glad June! glad June!

*fz*      *ff*

## Conquest of the Air

M. Louise Baum

*Andante marcato  
con molto espressione*

Peter Tschaikowsky

Arr. from the Andante of the Fifth Symphony  
by Ralph L. Baldwin

*mf poco marcato*

The piano introduction consists of two staves. The right hand plays a series of chords and single notes in a descending pattern, while the left hand plays a steady eighth-note accompaniment. The tempo is marked *Andante marcato* and the dynamics are *mf poco marcato*.

*p dolce*

Splen-did the jour-ney, Sol-emn the tour-ney, Prov-ing of prow-ess un-known to

*p dolce*

O splen-did tour-ney, Sol- - emn

*p dolce*

The vocal melody is in a single staff, with the piano accompaniment in two staves. The tempo is *Andante marcato* and the dynamics are *p dolce*. The lyrics are: "Splen-did the jour-ney, Sol-emn the tour-ney, Prov-ing of prow-ess un-known to O splen-did tour-ney, Sol- - emn".

*animato un poco*

sto-ry; Dread-ful the arch-es where the wind marches; There lies the air, wid-er field of

*animato un poco*

sto-ry; Dread-ful arch-es of glo- - -

*animato un poco*

The vocal melody is in a single staff, with the piano accompaniment in two staves. The tempo is *Andante marcato* and the dynamics are *animato un poco*. The lyrics are: "sto-ry; Dread-ful the arch-es where the wind marches; There lies the air, wid-er field of sto-ry; Dread-ful arch-es of glo- - -".

glo - ry! Mar-vel of sag - es, Dream of the a - ges! Po-et and

ry! Mar-vel of sag - es, Dream of the a - - ges! Po-et and seer fore -

ry! . . . . . The dream of a - - ges!

seer have fore-told the won - der! Man is a - wing there, Breez-es that

told the won - der! Man is a-wing there, Breez-es that sing .

Po - ets have fore - told, have fore - told it all, And now winds a - - -

Po - ets have fore - told, . . . . . Now winds a . . .

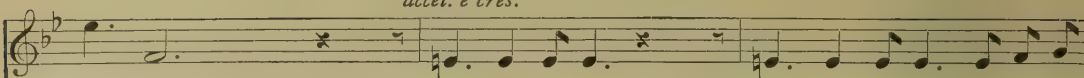
seer have fore-told the won - der! Man is a - wing there, Breez-es that

told the won - der! Man is a-wing there, Breez-es that sing .

Po - ets have fore - told, have fore - told it all, And now winds a - - -

Po - ets have fore - told, . . . . . Now winds a . . .

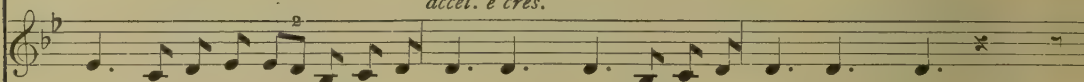


*accel. e cres.*

sing there,

Pause in their path,

Leash - ing their wrath, See-ing the

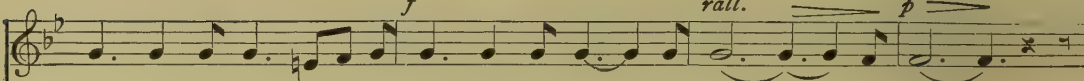
*accel. e cres.*there, Breez-es that sing, Pause in their path, their  
fling there, Stay theirpath, Leashing their wrath, their wrath;  
path, Leash their wrath;*accel. e cres.*

fling

there,

Stay their path,

Leash their wrath;

*accel. e cres.**f**rall.**p*

he - ro whom fate with the ea - gle would mate, They breath - less wait!

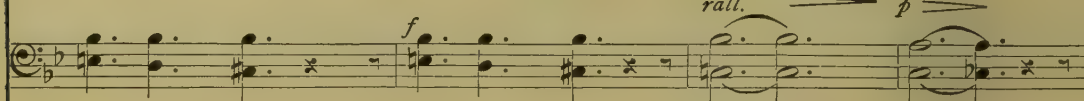
*f**rall.**p*

He - ro great,

Ea - gle's mate;

They

wait!

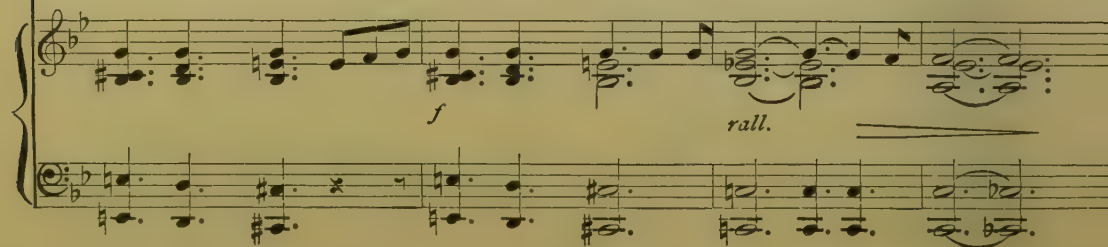
*f**rall.**p*

He - ro great,

Ea - gle's mate;

They

wait!

*f**rall.*

*pp*

Con - qu'ror, your fame . . Hath lit a death-less flame! Rous-ing man-kind from

*pp*

Con - qu'ror's fame hath lit a death-less flame! Rous-ing man-kind  
 Con - qu'ror, con - qu'ror, your fame, your fame, Rous - ing man from

*pp*

Con - - quer - - or, your fame Rous - es man from

*pp*

*2 cres.*

*2 rall.* *a tempo* *animando*

sloth and earth-ly shame To bid them a - rise . . and claim the skies,

*rall.* *a tempo* *animando*

kind from earth - ly shame, A - rise, rise and claim the  
 sloth and earth - ly shame To bid them a - rise and claim the

*rall.* *a tempo* *animando*

sloth and earth - ly shame. O claim the skies!

*rall.* *a tempo* *animando*

Free - dom's prize ! Claim the skies, freedom's prize ! While they rise un - der yon - der dis - tant

skies, claim the skies 'neath star - - ry  
skies, and claim the skies 'neath star - - - ry

Rise and claim the skies 'neath star - ry eyes;

*accel.* *cres.*

star - ry eyes, Suns be - hold them in awed surprise, For lone as you swing,

eyes, Suns, be - hold ! Ah ! Lone as you swing,  
eyes, Suns, be - hold ! Ah ! Lone as you swing, Fear - less

Suns, be - hold in awe ! . . . . Lone as you swing, Fear - less

*f* *maestoso ff*



*ff*

Fear - less a - wing, Bound - less the blue O - pens to you, it

*ff*

Fear - less a - wing . . . The bound - less blue now o - pens there to

Fear - less a - wing . . . The bound - less blue now o - pens there to

*ff*

Fear - less a - wing, . . . The blue there, the blue . . . . .

*ff*

*rall.* *a tempo mf* *p*

o - pens to you! So far, wing you far! Seek - ing your star, Fear - less and lone,

*rall.* *a tempo mf* *p*

you, Ah yes, a - far, wing far, wing far! Fear - less and

you, Ah yes, a - far, . . . far, wing you far, seek - ing your star, Ah,

*rall.* *a tempo mf* *p*

o . . . . . pens . . . . . to . . . . . you. Fear

*rall.* *tempo mp* *pp*

*rall. pp* 2 2

Wing you on! On! On! . On! . . .

*rall. pp* 2 2

lone, Wing you on! On! . On! . . .  
 Fear - less and lone, wing you on! . . . O wing . . . you on!

*rall. pp* 2 2

less, fear - less and lone, wing you on, wing you on! . Brave air - man, on! . . .

*rall. ppp*

## Chorale

From "St. Matthew Passion"  
 By Johann Sebastian Bach

*Maestoso mp*

Com - mit thy ways, O pil - grim On time's dark storm-y seas, To Him who or - ders

*mp* *mp*

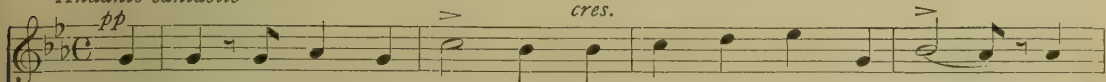
all things Thro' sweet e - ter - ni - ties. Who meas - ures out their cours - es To

clouds, winds, waves be - low, He too will find a path - way, Where-in thy feet may go.

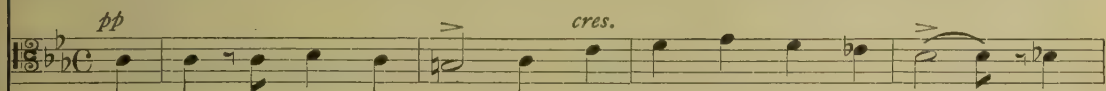
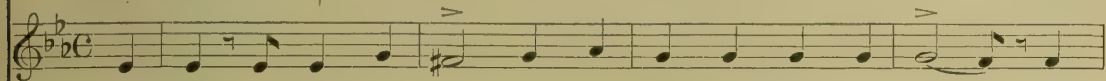
## Good Night, Good Night, Beloved!

H. W. Longfellow

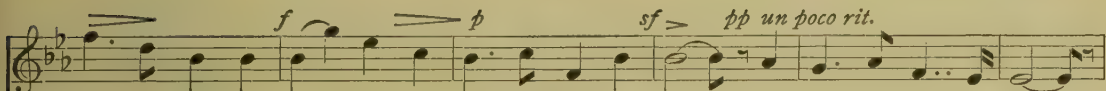
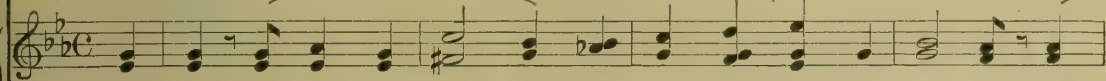
Ciro Pinsuti

*Andante cantabile*

Good night, good night, be - lov - ed! I come to watch o'er thee! Good



Good night, good night, be - lov - ed! I - come to watch o'er thee! Good

*Andante cantabile*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!



night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!





*f risoluto* *cres.* *f* *rinfz.*

To be near thee, to be near thee, a-lone is peace for me; To be near thee, to be

*rinfz.*

To be near thee, a-lone is peace for me; To be

*risoluto* *cres.* *rinfz.*

*ff* *p*

near thee, a-lone is peace for me! . . Good night, . . be-lov-ed, I

near thee, a-lone is peace for me! . . Good night, . . be-lov-ed, I

near thee, a-lone is peace for me! . . Good night, good night,

*ff* *p*

*rall.* *Tempo I* *cres.*

come to watch o'er thee! Good night, good night, be-lov-ed! I come to watch o'er

come to watch o'er thee! Good night, good night, be-lov-ed! I come to watch o'er

*rall.* *Tempo I* *pp*

thee! . . Good night, good night, be - lov - ed! I come to watch o'er thee! . . I

thee! . . Good night, good night, be - lov - ed! I come to watch o'er thee! . . I

*un poco rit.* *Tempo I dolce con grazia*

come to watch o'er thee! . Thine eyes are stars of morn - ing, Thy lips are crim - son

come to watch o'er thee! . Thine eyes are stars of morn - ing, Thy lips are crim - son

Are crim - son

*Tempo I dolce con grazia*

*un poco rit.*

*pp 1=3*

flow'rs, Thy lips are crim - son flow'rs.

*pp b6=1* *1=b6*

flow'rs, *1=3* Thy lips are crim - son flow'rs. Good

*p* *pp*

flow'rs, Thine eyes are stars of morn - ing, Thy lips are crim - son flow'rs.

*p*

5=b3 *rall.* *molto rit.*

Good-night, be - lov - ed, the wea - ry hours, . While I

3=1

night, be - lov - ed, the wea - ry hours, . While I

1=b6

While I count the wea - ry hours, . While I

*rall.* *molto rit.*

*p* *Tempo 1* *cres.*

count the wea - ry hours. Good night, good night, be - lov - ed! I come to watch o'er

count the wea - ry hours. Good night, good night, be - lov - ed! I come to watch o'er

*p* *Tempo 1*

*p* *animando*

thee. Good night, good night, be - lov - ed! I come to watch o'er thee, I

thee. Good night, good night, be - lov - ed! I come to watch o'er thee, I come, .

*p* *animando*

The musical score is written for voice and piano. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The first system features a vocal line and a piano accompaniment. The vocal line starts with a 5=b3 interval, followed by a 3=1 interval, and then a 1=b6 interval. The piano accompaniment includes a 3=1 interval. The tempo markings are *rall.* and *molto rit.*. The second system continues the vocal line with the same intervals and includes a *p* (piano) marking. The third system features a *p* marking and a *Tempo 1* marking. The fourth system includes a *p* marking and a *Tempo 1* marking. The fifth system includes a *p* marking and a *Tempo 1* marking. The sixth system includes a *p* marking and a *Tempo 1* marking. The seventh system includes a *p* marking and a *Tempo 1* marking. The eighth system includes a *p* marking and a *Tempo 1* marking. The ninth system includes a *p* marking and a *Tempo 1* marking. The tenth system includes a *p* marking and a *Tempo 1* marking. The eleventh system includes a *p* marking and a *Tempo 1* marking. The twelfth system includes a *p* marking and a *Tempo 1* marking. The thirteenth system includes a *p* marking and a *Tempo 1* marking. The fourteenth system includes a *p* marking and a *Tempo 1* marking. The fifteenth system includes a *p* marking and a *Tempo 1* marking. The sixteenth system includes a *p* marking and a *Tempo 1* marking. The seventeenth system includes a *p* marking and a *Tempo 1* marking. The eighteenth system includes a *p* marking and a *Tempo 1* marking. The nineteenth system includes a *p* marking and a *Tempo 1* marking. The twentieth system includes a *p* marking and a *Tempo 1* marking. The twenty-first system includes a *p* marking and a *Tempo 1* marking. The twenty-second system includes a *p* marking and a *Tempo 1* marking. The twenty-third system includes a *p* marking and a *Tempo 1* marking. The twenty-fourth system includes a *p* marking and a *Tempo 1* marking. The twenty-fifth system includes a *p* marking and a *Tempo 1* marking. The twenty-sixth system includes a *p* marking and a *Tempo 1* marking. The twenty-seventh system includes a *p* marking and a *Tempo 1* marking. The twenty-eighth system includes a *p* marking and a *Tempo 1* marking. The twenty-ninth system includes a *p* marking and a *Tempo 1* marking. The thirtieth system includes a *p* marking and a *Tempo 1* marking. The thirty-first system includes a *p* marking and a *Tempo 1* marking. The thirty-second system includes a *p* marking and a *Tempo 1* marking. The thirty-third system includes a *p* marking and a *Tempo 1* marking. The thirty-fourth system includes a *p* marking and a *Tempo 1* marking. The thirty-fifth system includes a *p* marking and a *Tempo 1* marking. The thirty-sixth system includes a *p* marking and a *Tempo 1* marking. The thirty-seventh system includes a *p* marking and a *Tempo 1* marking. The thirty-eighth system includes a *p* marking and a *Tempo 1* marking. The thirty-ninth system includes a *p* marking and a *Tempo 1* marking. The fortieth system includes a *p* marking and a *Tempo 1* marking. The forty-first system includes a *p* marking and a *Tempo 1* marking. The forty-second system includes a *p* marking and a *Tempo 1* marking. The forty-third system includes a *p* marking and a *Tempo 1* marking. The forty-fourth system includes a *p* marking and a *Tempo 1* marking. The forty-fifth system includes a *p* marking and a *Tempo 1* marking. The forty-sixth system includes a *p* marking and a *Tempo 1* marking. The forty-seventh system includes a *p* marking and a *Tempo 1* marking. The forty-eighth system includes a *p* marking and a *Tempo 1* marking. The forty-ninth system includes a *p* marking and a *Tempo 1* marking. The fiftieth system includes a *p* marking and a *Tempo 1* marking. The fifty-first system includes a *p* marking and a *Tempo 1* marking. The fifty-second system includes a *p* marking and a *Tempo 1* marking. The fifty-third system includes a *p* marking and a *Tempo 1* marking. The fifty-fourth system includes a *p* marking and a *Tempo 1* marking. The fifty-fifth system includes a *p* marking and a *Tempo 1* marking. The fifty-sixth system includes a *p* marking and a *Tempo 1* marking. The fifty-seventh system includes a *p* marking and a *Tempo 1* marking. The fifty-eighth system includes a *p* marking and a *Tempo 1* marking. The fifty-ninth system includes a *p* marking and a *Tempo 1* marking. The sixtieth system includes a *p* marking and a *Tempo 1* marking. The sixty-first system includes a *p* marking and a *Tempo 1* marking. The sixty-second system includes a *p* marking and a *Tempo 1* marking. The sixty-third system includes a *p* marking and a *Tempo 1* marking. The sixty-fourth system includes a *p* marking and a *Tempo 1* marking. 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The seventy-eighth system includes a *p* marking and a *Tempo 1* marking. The seventy-ninth system includes a *p* marking and a *Tempo 1* marking. The eightieth system includes a *p* marking and a *Tempo 1* marking. The eighty-first system includes a *p* marking and a *Tempo 1* marking. The eighty-second system includes a *p* marking and a *Tempo 1* marking. The eighty-third system includes a *p* marking and a *Tempo 1* marking. The eighty-fourth system includes a *p* marking and a *Tempo 1* marking. The eighty-fifth system includes a *p* marking and a *Tempo 1* marking. The eighty-sixth system includes a *p* marking and a *Tempo 1* marking. The eighty-seventh system includes a *p* marking and a *Tempo 1* marking. The eighty-eighth system includes a *p* marking and a *Tempo 1* marking. The eighty-ninth system includes a *p* marking and a *Tempo 1* marking. The ninetieth system includes a *p* marking and a *Tempo 1* marking. The ninety-first system includes a *p* marking and a *Tempo 1* marking. The ninety-second system includes a *p* marking and a *Tempo 1* marking. The ninety-third system includes a *p* marking and a *Tempo 1* marking. The ninety-fourth system includes a *p* marking and a *Tempo 1* marking. The ninety-fifth system includes a *p* marking and a *Tempo 1* marking. The ninety-sixth system includes a *p* marking and a *Tempo 1* marking. The ninety-seventh system includes a *p* marking and a *Tempo 1* marking. The ninety-eighth system includes a *p* marking and a *Tempo 1* marking. The ninety-ninth system includes a *p* marking and a *Tempo 1* marking. The hundredth system includes a *p* marking and a *Tempo 1* marking.



*poco a poco* *f* *p*

come, I come, I come to watch, to watch o'er

come, I come, I come, I come to watch, to watch o'er

I come, I come to watch, to watch o'er

come, I come, I come to watch, to watch o'er

*poco a poco* *f* *dim.* *p*

thee, I come, I come to watch, to watch o'er thee. Good night,

thee, I come, I come to watch o'er thee. Good

thee, I come, I come to watch o'er thee. Good

*dim.* *p*

good night, good night.

night, good night, good night, good night.

night, good night, good night, good night.

good night, good night.

*p* *rall. e dim.* *pp*

## The Forest Dance

Louis C. Elson

*Allegro vivace*

Johannes Brahms

Arr. from Hungarian Dance, No. 5

*f*

Tread the dance in mer - ry ring; Cir - cle the  
Shout a - loud the for - est song, While the

*mf*

wide thro' the mead-ows bright; Hail the joy - ous time of Spring!  
wood ech - oes all a - round; Bright, vic - to - rious, bold and strong;

*p*

La la la la la la la la la la la la la la la la, Full of danc - ing light!  
La la la la la la la la la la la la la la la la, Ech - oes far the sound.

*p* *sf*

*f* *mf*

Sing we too a cheer - ful lay; Pipe it long,  
Swing your steps with skill and care, Danc - ing well,

*mf* *p*

pipe it sweet and low. Lift a tune both quaint and gay,  
trip - ping light with grace. Fair - ies may be watch - ing there,

*f*

*mf*

*mf*

La la la la la la la la la la la la la la la la As a - round we go! . .  
La la la la la la la la la la la la la la la la In this haunt - ed place. .

*sf*

*marcato meno mosso*

*f*

*marcato*

Come and join us, join our mer - ry, mer - ry dance; Back we go and  
As we dance we, we all must wa - ry, wa - ry be, In the meas - ure

*marcato meno mosso*

*f*

*marcato*

Come and join us, join our danc - - ing, Now re - treat - ing,  
As we dance we must be wa - - ry, In the meas - ure

*f*

*marcato*

*f marcato*

*marcato*



*meno mosso* *p* *rit.*

then we cheer - i - ly ad - vance While the elf - in mu - sic  
blithe and full of mer - ry glee; Tread - ing light - ly with an

*meno mosso* *p* *rit.*

now ad - vanc - - - ing; With the elf - in mu - sic  
blithe and air - - - y; Tread - ing light with step most

While the elf - in mu - sic  
Tread - ing light - ly with an

With the elf - in mu - sic  
Tread - ing light with step most

*meno mosso* *p piu mosso* *rit.*

*f tempo primo* **FINE**

shall re - sound. Come! And join the meas - ure in a mer - ry, mer - ry round.  
art - less grace. Come! And join the meas - ure with a mer - ry, mer - ry pace.

*f tempo primo*

sound - ing. Come! And join the meas - ure in mer - ry round.  
grace - ful. Come! And join the meas - ure with mer - ry pace.  
shall re - sound.  
art - less grace.

*f tempo primo*

sound - ing.  
grace - ful.

*f tempo primo* **FINE**

*sf Vivace* *sf*

*poco rit.* *a tempo* *poco rit.* *a tempo* *D.C.*

*p* *p legg.* *p legg.*

## Request

Robert Franz  
Arr. from Opus 9 No. 3

*Largo sostenuto* *p*

1. Turn on me thine eyes' dark ra - diance, Flood my heart with ten - der light,  
2. Stars a - shine in heav - ens lone - ly, Oft in dreams are friend - lier grown;

*p* *cres.* *dim.*

Ear - nest, mild, in dream - like glo - ries, Like a star - lit, bound - less night.  
So thine eyes, a dis - tant splen - dor, Close to mine in dreams I've known.

*p* *cres.* *dim.*

Weave a spell of dark - ling mag - ic, Spir - it me to worlds a - far,  
Eyes that search my in - most be - ing, Read - ing there my loy - al vow,

*p* *dim.*

Where - in thou a - lone shalt rule me, Maid - en, thou.. my guid - ing star!  
Deep - er glow in sweet sur - ren - der, Dark eyes, would that dream were now!

*dim.*

## Daybreak

Mary Stanhope

Frederic Chopin

Arr. from the Nocturne Opus 9, No. 2

*Andante* *espress. dolce*

*p*

The ros - es are wak - ing, The moon's pale dawn is break - ing; Thro'

*dim.* *p* *pp*

calm brood-ing si - lence Ech-oes the night-in - gale's tone. And the song ris - es clear - er,

*dim.* *p* *pp*

*poco ritard* *f a tempo*

O-ver the lawns thrilling near - er. Ah, voice of rap - ture, Joy thou in thine own.

*poco ritard* *f a tempo* *poco rall.*

*p*

Long . . as thou trill - est, The peace - ful heart thou fill - est With

*p*

As long . . . . as thou trill - est, The heart thou fill - est . . .

*p*

Long . . as thou trill - est, The peace - ful heart thou fill - est With

*p*

Long as thou trill - est, The heart thou . fill - est With

*p a tempo*



*p* *dim.* *p*  
 mu - sic and beau - ty Wrought by thy mag-ic a - lone. O fragrance and song,  
 With music, with music and beauty Wrought by thy magic a - lone.  
 mu - sic and beau - ty Wrought by thy song a - lone.  
*p* *dim.* *p*  
 Breathe sweetly and long, O fra-grance and song, breathe sweetly and long, O fra-grance and  
 Breathe sweet-ly and long, O fra-grance and song, breathe sweetly and long, O fra-grance and  
*cres.*  
*cres.*  
*f* *dim.* *rall. smorz. pp*  
 song, . . . . . breathe sweet-ly and long. . . . .  
 song, . . . . . breathe sweet-ly and long. . . . .  
*f* *dim.* *rall. smorz.* *pp* *Tempo I* *ppp*

## Venetian Summer Night

Mary Stanhope

*Allegro moderato*

Moritz Moszkowski

Arr. from Op. 34, No. 1 by Sewall Day

*ten. ten. ten. ten. ten. ten. ten. ten.*

*mp*

*ten. ten. ten. ten. molto rit.*

*Ped. \* Ped. \* Ped. \* Ped. \**

*Dolce p*

Ven - ice lures us, lures us with mu - sic of  
 Ven - ice rocks us, rocks on her cool crad - ling

*p valsant*

June. deep. . . . .

yes, of June. Ven - - ice lures us  
 crad - ling deep. Ven - - ice locks us

June. deep. . . . .

moon, . . . . .  
sleep; . . . . .

un - der the mag - i - cal moon, 'neath the moon,      Drift - - ing,  
close in her cen - tu - ried sleep, in her sleep;      Past      and

moon, . . . . .  
sleep; . . . . .

lull'd by her ech - o - ing charm, . . . . .      On the  
merg - ing      in      one      rapt, de - light, . . . . .      As the

dream - - ing,      lull'd by her charm,      by her charm,  
fu - - ture,      merged in, de - light,      rapt de - light,

lull'd by her charm,  
in rapt de - light,

*leggiero*

lift      of her tide      as we ride, . . . . .      For - ev - - er we  
gon - - - - - do - lier's song      floats a - long,      En - chant - ing the

la      la      la      as we ride,      We  
la      la      la      floats a - long,      The

la      la      ride, as we ride,      We  
la      la      long, floats a - long,      The



bide, . . . . .  
long, . . . . .

bide, yes, we bide, in her circ - ling arm. Ah, dream - ing,  
song, yes, the song, star - be - jew - eled night.

bide. . . . . arm. Ah, dream - - ing,  
song. . . . . night.

FINE *mp* O there is calm, . . . . . O there is  
sum - mer night. O there is calm, O there is calm, O there is

*mp* *p*

FINE *mp* *piu p*

*2 and 3*

balm! . . . . .

*un poco pesante*

balm! O there is balm! All on the wa - ters of Ven - ice the old - en With  
Wa - ters of Ven - ice the old - en With

*un poco pesante*

*un poco pesante*

and laugh - ter there - aft - er. Soft o'er the main,  
*dim. e rit. a tempo*  
 mu - sic That ech - oes Ah! O'er the main,  
 Soft o'er the main,  
 Ah! O'er the main soft - ly  
*dim. e ritard grazioso*

gold - - - en. Sad world, a -  
*mf*  
 wind - fair - ies train, . . . Tread - ing the moon - path, moon - path gold - en. Say a -  
 wind - fair - ies, fair - ies train, Tread - ing the moon - path gold - - - en. Sad world, a -  
*mf*

dieu, . . . . Fare - well to you. . . . Here ev - er - more peace and hap - pi - ness reign.  
*dim. et rit. D.S.*  
 dieu, . . . . to you. . . . Here peace . . . and hap - pi - ness reign.  
 to you. Here ev - er - more peace and  
*dim. et rit. D.S.*  
 dieu, . . . . Fare - well to you. . . .  
*1=7 3=4*

*dim. et rit. D.S.*

## Divine Guidance

T. Hastings

Wolfgang Amadeus Mozart

"Ave Verum"

*Adagio* *pp*

1. Gen - tly, Lord, O gen - tly lead us, Pil - grims in this  
 2. In the hour of pain and an - guish, In the hour when

*Adagio* *p*

Un - til . . . . . our last great  
 O suf - fer not our

vale of tears, Thro' the tri - als yet de - creed us, Till our last great  
 death draws near, Suf - fer not our hearts to lan - guish, Suf - fer not our

yet de - creed us,  
 hearts to lan - guish,

change ap - pears.  
 souls to fear.

When temp - ta - tion's darts as - sail us,  
 And, when mor - tal life is end - ed,

*dim.* *p*



*dim.* *pp* *cres.*

When in de - vious paths we stray, Let Thy good-ness nev - er fail us,  
 Bid us in Thine arms to rest, Till by an - gel bands at - tend - ed,

Let Thy good-ness nev - er  
 Till by an - gel bands at -

*dim.* *pp* *cres.*

Lead . . . . . us in Thy per - fect way. O lead us,  
 We . . . . . a - wake a - mong the blest. We all a -

fail us, Lead us all in Thy per - fect way.  
 tend - ed, We a - wak - en a - mong the blest.

fail us, Lead us all in Thy per - fect way.  
 tend - ed, We a - wak - en a - mong the blest.

*f*

*dim.* *p* *pp*

lead us in Thy per - fect way.  
 wake, a - wake a - mong the blest.

*dim.* *p* *pp*

*tr*

*dim.* *pp*

## My Heart at Thy Dear Voice

Ferdinand Lemaire  
Translated<sup>1</sup>

Charles Camille Saint-Saëns  
Arr. from the Grand Opera "Samson and Delilah" by Sewall Day

*Andantino* *p dolce e cantabile*

My heart at  
And as a

*pp*

La la la

*p*

R.H. L.H. R.H. L.H.

thy dear voice Doth un - fold like a flow'r, . . .  
field of grain, Like the waves of the sea, . . .

la la la la la la la

<sup>1</sup> From "Samson and Delilah." Copyright, MCMVIII, by OLIVER DITSON COMPANY

Like a flow'r when dawn is smil - ing.  
'Neath the breeze . . rip - ples light - ly,

la . . . . . la . . . . . Like a flow'r when  
la . . . . . la . . . . . 'Neath the breeze . .

*espress.*

Thou canst my weep - ing stay,  
So all my heart is sway'd

dawn is smil - ing. la la la la la  
rip - ples light - ly, la la la la la



7=5 *dim.*

My sad - ness charm a way. . . . Speak a - gain, . . . .  
 By breath of love's own rap - ture, When thy voice . . . .

3=1 *dim.*

la la la la la la

#5=3 *dim.*

7=5

*pp*

5=7

speak, be - lov - ed! Then  
 breathes thy pas - sion, The

1=3

la . . . . . Speak a - gain, . . . . speak, be - lov - ed! Then  
 la . . . . . When thy voice . . . . breathes thy pas - sion. The

1=3

*rinf.* *p*

say thou wilt re - turn to De - li - lah for  
ar - row in its flight 'Mid the bat - tle's a -

*f* *p*

say thou wilt re - turn to De - li - lah for  
ar - row in its flight 'Mid the bat - tle's a -

*f* 4=6 *p*

*sf* *p* *pp*

*rinf.*

aye! Re - new at my fond plead - ing Thy sweet  
larms, Moves less swift - - - ly than I . . . . When I

*f*

aye! Ah, re - new at my fond plead - ing Thy  
larms, Moves less swift - - - ly than I When I

*f*

*sf* *p*

*string.*vows  
flyof the past,  
to thine arms,vows  
flyof  
tothe  
thinepast,  
arms,Vows  
WhenI  
I*string.  
cres.**cen**do**cres.**rit.**pp*

Vows I dream'd e'er would last! . . . . .  
 When I fly to thine arms! . . . . .

*rit.**pp*

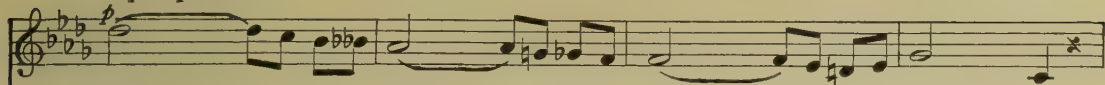
dream'd e'er would last, would last! . . . . .  
 fly to thine arms, thine arms! . . . . .

*rit.*

last! . . . . .  
 arms! . . . . .

*mf**dim**rit.**in - u - en - do*

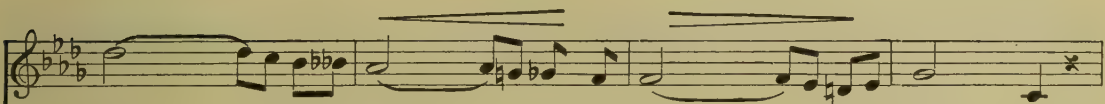
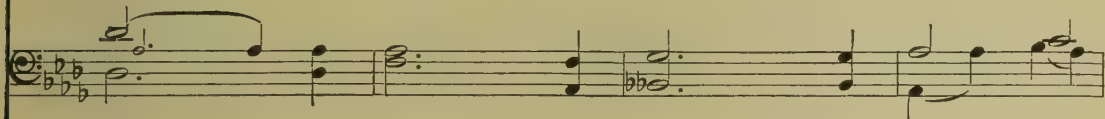


*Un poco piu lento*

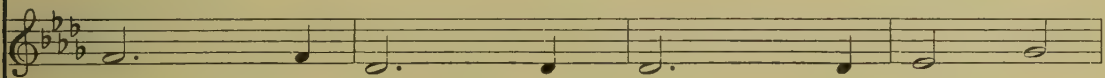
Ah, . . . . . then yield . . . . . to my . . . . . ca - ress - es,  
 Ah, . . . . . once more . . . . . thy vows . . . . . so ten - der,



Ah, then yield to my ca - ress - es,  
 Ah, once more thy vows so ten - der,



All . . . . . thy heart, . . . . . my true heart . . . . . pos - sess - es.  
 All . . . . . thy heart, . . . . . all thy heart . . . . . sur - ren - der!



All thy heart, my heart pos - sess - es.  
 All thy heart, thy heart sur - ren - der!



Once more thy vows so ten - der, Once more thy vows so ten - der,  
 Once more thy vows so ten - der, Once more thy vows so ten - der,

*f* Ah! . . . all thy heart, . . . all thy heart . . . sur - ren - der! *dim.*  
 Ah! . . all thy heart, all thy heart sur - ren - der!

*cres.* De-li - lah! *p* De-li - lah! *pp* I . . love . . . thee!  
*pp express* Ah! all thy heart . . . sur - ren - der! *dim.* I . . . love thee!

*pp molto express* *dim.* *pp*

## Spirit of Light

## Spirto Gentil

Gaetano Donizetti

Arr. from the Grand Opera "La Favorita" by H. S. Leavitt

Translated

Larghetto

*p dolce*

*p dolce*

Spir - to gen - til, né so - gni mie - i Bril - las - ti un - di ma ti per - de - i!  
An - gel a - dored, once fond - ly cher - ished, Spir - it of dreams, long since that per - ished!

*p*

Spir - to gen - til, né so - gni mie - i Bril - las - ti un - di ma ti per - de - i!  
An - gel a - dored, once fond - ly cher - ished, Spir - it of dreams, long since that per - ished!

*p*

Spir - to gen - til, né so - gni mie - i Bril - las - ti un - di ma ti per - de - i!  
An - gel a - dored, once fond - ly cher - ished, Spir - it of dreams, long since that per - ished!

*p*

*cres.*

Fug - gi dal cor, Men - ti - ta spe - me! Lar - ve d'a - mor, lar - ve d'a - mor,  
Since from my heart hope now hath van - ished! Thou too de - part, thou too de - part,  
*cres.*

*cres.*

Fug - gi dal cor, Men - ti - ta spe - me! Lar - ve d'a - mor, lar - ve d'a - mor,  
Since from my heart hope now hath van - ished! Thou too de - part, thou too de - part,  
*cres.*

*cres.*

Fug - gi dal cor, Men - ti - ta spe - me! Lar - ve d'a - mor, lar - ve d'a - mor,  
Since from my heart hope now hath van - ished! Thou too de - part, thou too de - part,  
*cres.*

*cres.*



*calando*

*Fug-gi-te in-sie - me, Lar-ve d'a-mor!*  
False love and ban - ished, thou too de-part!

*A te d'ac-can - to, Del ge - ni -*  
When I am near thee my fa-ther's

*calando*

*Fug-gi-te in-sie - me, Lar-ve d'a-mor!*  
False love and ban - ished, thou too de-part!

*Ac - can-to a te*  
When near thee

*calando*

*Fug-gi-te in-sie - me, Lar-ve d'a-mor.*  
False love and ban - ished, thou too de-part!

*Ac - can-to a te*  
When near thee

*calando*

*Ac - can - to a te*  
When near thee

*rall.**a tempo**pp*

*to - - - re Scor-da-vo il piau - to, La pa - tria, il ciel! . . . Don-na sle*  
an - - - guish Is all for-got - ten, My coun - try, my God! . . . My dear-est

*pp*

*Scor-da-vo il gen - i - to - re, La pa - tria, il ciel!*  
I e'en for-get my fa - ther, My coun - try, my God!

*Ahi -*  
My

*pp*

*scor - da - vo il pa - dre, La pa - tria, il ciel!*  
I for - get my fa - ther, My coun - try, my God!

*Ahi -*  
My

*pp*

*tut - - - to e scor - da - to La pa - tria, il ciel!*  
all is for - got - ten, My coun - try, my God!

*Ahi -*  
My

*pp*

*cres.*

al foe, In tan - to a - mo - re, Seg - na - sti il co - re Don - ta mor -  
can love out - live hon - or? My life is crush'd with shame and with

*cres.*

mè! in tan - to a - mo - re, Sag - na - sti il co - re  
foe! can love out - live hon - or? My life is crush'd with

*cres.*

mè! in tan - to a - mo - re, Il cor sag - nas - ti  
foe! can love out - live hon - or? My life, my life is

*cres.*

mè! in tan - to a mo - re, Seg - nas - ti co - re  
foe! can love out - live it? My life is crush'd, Ah! is

*cres.*

*pp*

tal! Ahi-mè! ahi-mè! . . Spir - to gen-til, né so - gni mie - i  
woe! A - las! a - las! . . An - gel a-dor'd, once fond - ly cher - ish'd,

*pp*

D'on - ta mor-tal! Ahi-mè! . . Spir - to gen-til, né so - gni mie - i  
shame and with woe! A - las! . . An - gel a-dor'd, once fond - ly cher - ish'd,

*pp*

D'on - ta mor-tal, Ahi-mè! . . Spir - to gen-til, né so - gni mie - i  
crush'd with shame and woe! A-las! . . An - gel a-dor'd, once fond - ly cher - ish'd,

*pp*

D'on - ta mor-tal . . Ahi-mè! . .  
crush'd with shame, with shame and woe! A-las! . .

*string.*

*pp*

*pp*

*p*

Bril - las - ti un - di ma ti per - de - i! Fug - gi dal cor,  
Spir - it of dreams, long since that per - ish'd! Since from my heart

*p*

Bril - las - ti un - di ma ti per - de - i! Fug - gi dal cor, . .  
Spir - it of dreams, long since that per - ish'd! Since from my heart . .

*p*

Bril - las - ti un - di ma ti per - de - i! Fug - gi dal cor,  
Spir - it of dreams, long since that per - ish'd! Since from my heart

*p*

*cres.*

Men - ti - ta spe - me! Lar - ve d'a-mor, lar - ve d'a-mor,  
hope now hath van - ish'd, Thou, too, de-part, thou, too, de-part,

*cres.*

Men - ti - ta spe - me! La - ve d'a-mor, lar - ve d'a-mor,  
hope now hath van - ish'd, Thou, too, de-part, thou, too, de-part,

*cres.*

Men - ti - ta spe - me! Lar - ve d'a-mor, . lar - ve d'a-mor,  
hope now hath van - ish'd, Thou, too, de-part, . thou, too, de-part,

*cres.*



*rall.* *a tempo* *rall.*

Fug - gi - te in sie - me, lar - ve d'a - mor! Fug - gi - te in sie - me, lar - ve d'a -  
False love and ban - ish'd, thou, too, de - part. False love and ban - ished, thou, too, de -

*rall.* *a tempo* *rall.*

Fug - gi - te in sie - me, lar - ve d'a - mor! Fug - gi - te in sie - me, lar - ve d'a -  
False love and ban - ish'd, thou, too, de - part. False love and ban - ish'd, thou, too, must

*rall.* *a tempo* *rall.*

Fug - gi - te in sie - me, lar - ve d'a - mor! Fug - gi - te in sie - me, lar - ve d'a -  
False love and ban - ish'd, thou, too, de - part. False love and ban - ished, thou, too, must de -

*rall.* *a tempo* *rall.*

Fug - gi - te in sie - me, Lar - ve d'a - mor! Fug - gi - te in sie - me, lar - ve d'a -  
False love and ban - ish'd, thou, too, de - part. False love and ban - ish'd, thou, too, must de -

*rall.* *a tempo* *rall.*

*a tempo* *rall.*

mor, Fug - gi - te in siem, fug - gi - te in siem, lar - ve d'a - mor! . . . . .  
part, Ban - ish'd thou art, false love de - part, thou, too, de - part! . . . . .

*a tempo* *rall.*

mor, . Fug - gi - te in siem, fug - gi - te in siem, lar - ve d'a - mor! . . . . .  
part, . Ban - ish'd thou art, false love de - part, thou, too, de - part! . . . . .

*a tempo* *rall.*

mor! Fug - gi - te in siem, fug - gi - te in siem, lar - ve d'a - mor! . . . . .  
part, Ban - ish'd thou art, false love de - part, thou, too, de - part! . . . . .

*a tempo* *rall.*

*a tempo* *rall. p*

## La Czarine

Louis Ganne

Arr. from the Shorter Instrumental Form "La Czarine"

*Maestoso*

The piano introduction is in 3/4 time, marked *Maestoso*. It features a series of chords in the right hand and a more active bass line in the left hand. Dynamics include *ff* and *fff*. The key signature has two flats (B-flat and E-flat).

*f bien rythme*

The first system of the vocal melody and piano accompaniment. The vocal line is in a soprano register, and the piano accompaniment consists of chords in the right hand and a steady bass line in the left hand. The tempo is marked *f bien rythme*.

Praise and homage to our lovely Queen, No-ble Queen, La Czar-ine! May her life be glad, her days be long,

The second system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *ff* dynamic in the right hand.

Free from harm, safe from wrong! Ten-der is the love we give our Queen, Love-ly Queen,

The third system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *ff* dynamic in the right hand.

La Czar-ine! May it guard her through the dark-est night Till the light makes it bright.

Guard through the night,

The fourth system of the vocal melody and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment features a *ff* dynamic in the right hand.

*Vivace*  
*mf*

Now the witch-ing mu - sic ech - oes far and wide, tra la la la la, Come, join in our

*molto ritenuto*  
*f*

*mf* *a tempo*

*Vivace*  
*mf*

*molto ritenuto*  
*f*

*p* *a tempo*

danc - ing, Our songs en - tranc-ing, Smil-ing fac - es turn to watch us as we swing and

*tr.....*

*tr.....*

*Vivace*  
*mf*

*ff rit.*

*f* *tempo* *f* *rit.* *ten.*

glide, tra la la, Ah! list to the meas - ure, come dance, tra la la.

*ff rit.* *f* *tempo* *rit.* *ten.*

*ff* *rit.* *f* *tempo* *rit.*



⊕ omit to CODA

None is fair - er in this fes - tive scene Than our Queen, La Czar - ine! Gen - tle is her face, yet

⊕ omit to CODA  
*marcato*  
*mf*

proud her mien, Ra - diant Queen, La Czar - ine! Loy - al voi - ces join to hail our Queen,

*ff*

Gracious Queen, La Czar - ine! While we dance with spirits high and keen For our Queen, La Czar - ine!

*ff*

Dance with spir - it keen

*p* 8

Sweet is the mel - o - dy ten - der - ly flow - ing, Hon - or be -

*p*

stow - ing, grat - i - tude show - ing. Sing we in tri - umph, her

love - li - ness know - ing; With fac - es glow - ing, praise we the Queen.

*ff vivace*

*mf*

'Let joy a - bound; this is no time for sad - ness. All are now cheerful, bright, and gay.

*ff vivace*

*mf*

*ff vivace*

*mf*

*poco rall*

*ff a tempo*

Grief or care none shall dare display. Laugh while you may and so in - crease our glad - ness.

*poco rall.*

*ff a tempo*

*poco rall.*

*ff tempo*

*mf* *cres.* *f*

Dance our ma - zur - ka and join our round - e - lay. Come, dance and

*mf* *cres.* *f*

join our lay,

*mf* *cres.* *f*

*rit.* *p* *Tempo I*

Be hap - py while you may. Ten - der mu - - sic sweet - ly flow - ing,

sing! Be gay! Sweet is the mel - o - dy ten - der - ly flow - ing,

*rit.* *p* *Tempo I*

Ten - der mu - - sic sweet - ly flow - ing,

*rit.* *p* *Tempo I*

Hon - or show - ing, praise be - stow - ing, Swift the time of

Hon - or be - stow - ing, grat - i - tude show - ing, Swift - ly the time of our

Hon - or show - ing, praise be - stow - ing, Swift the time of



joy is go - ing, Soon comes part - ing: joys must end. *D.S.*

pleas - ure is go - ing, Soon comes the part - ing: All joys must end.

joy is go - ing, Soon comes part - ing: joys must end. *D.S.*

*CODA* *fff* *Largemente* Wide is our land as it stretch - es be - fore us; We tell the glo - ry

Wide the land is spread be - fore us; Tell its glo - ry,

Wide is our land as it stretch - es be - fore us; We tell the glo - ry

*fff*

Wide the land is spread be - fore us; Tell its glo - ry,

*CODA* *fff*

in song and sto - ry. Gen - tle, yet might - y our Em - press reigns o'er us;

song and sto - ry. Gen - tle, might - y Queen reigns o'er us;

in song and sto - ry. Gen - tle, yet might - y our Em - press reigns o'er us;

song and sto - ry. Gen - tle, might - y Queen reigns o'er us;

cher-ish'd pro- tect - or!

Dear pro- tect - or!  
Cher-ish'd pro- tect - or!

Long live our Queen! . . . . .

Dear pro- tect - or!  
8*sf sf sff sff*

Louis C. Elson

## The Hour of Rest

Ludwig Van Beethoven  
Arr. from Sextette, Op. 81*Adagio p*1. Now the sun is in the west de-scend - ing; Twi - light is pour'd o'er the  
2. Work may bring its praise for la - bors end - ing; Sor - row may sing, while iteyes of wea - ry day; Sweet fra-grance as of peace, of peace, With pur - ple shad-ows  
waits the end of wrong. Till day's long strife has won, has won, The prize that hope isblend - ing, Will breathe surcease from care  
send - ing, And, with the set - ting sun,Be - neath the sun - set, sun - set ray.  
The peo - ple home-ward, homeward throng.each care.  
the sun,ray.  
throng.ray.  
throng.See the sun is in the west de-scend - ing; Twi - light dims the eye of wea - ry day.  
Work is done, and all are homeward wending; Work is done! Let rest be sweet and long!*tempo p*

## Triumphal March

Giuseppe Verdi

Arr. from the Grand Opera "Aida"

*Allegro maestoso**ff*

Glo - ry to I - sis, pow'r di-vine, Guard-ing from all dis - as - ter! And hail to E-gypt's

*ff**ff**ff**ff**pesante e stent.*

mas - ter, In praise of E - gypt's roy - al lord and king, Fes-ti-val songs we sing.

*pesante e stent.**pesante e stent.**marcato**mf*

On! and guard the sa - cred riv - er, Guard the Nile, E - gyp - tians brave; Ye to

*mf**marcato**mf*



death the foe shall de - liv - er, E - gypt they nev - er, nev - er shall en - slave! On! and

guard the sa - cred riv - er, Guard the Nile, E - gyp - tians brave; Ye to

death the foe shall de - liv - er, E - gypt they nev - er, nev - er shall en - slave!

The musical score is written for voice and piano. It features a key signature of one flat (B-flat) and a common time signature. The vocal line is written in a soprano or alto clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "death the foe shall de - liv - er, E - gypt they nev - er, nev - er shall en - slave! On! and guard the sa - cred riv - er, Guard the Nile, E - gyp - tians brave; Ye to death the foe shall de - liv - er, E - gypt they nev - er, nev - er shall en - slave!". The score includes various musical notations such as eighth notes, sixteenth notes, triplets, and dynamic markings like *f* (forte). The piano part features a steady accompaniment with some melodic lines in the right hand and a more rhythmic bass line in the left hand.

*a tempo come prima*

*ff*  
 Glo - ry to I - sis, pow'r di - vine, Guard - ing from all dis - as - ter! And hail to E - gypt's

*ff*

*ff a tempo come prima* *ff* *ff*

*ff*

*pesante*

mas - ter, In praise of E - gypt's roy - al lord and king Fes - ti - val songs we sing. O

*pesante*

*pesante*

*mf*

hark! Sil - ver - y trum - pets hear! praising him loud and clear, Sounding far and near! Trumpets

*mf*

hear, far and near, sounding clear! All hail! heroes their master's name praise in a

*mf*

*mf*

The musical score is written for a voice and piano. It consists of six systems of music. The first system is in B-flat major (two flats). The second system changes to D minor (three flats). The third system changes to D major (two sharps). The fourth system changes to E major (three sharps). The fifth system changes to B-flat major (two flats). The sixth system changes to B-flat major (two flats). The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings like *ff* (fortissimo) and *mf* (mezzo-forte). There are also triplets indicated by a '3' over a group of notes. The lyrics are written below the vocal line.

proud ac-claim; glo-ri-fy his fame! With ac-claim hail his name! Praise his  
 fame! O hark! Sil-ver-y trump-ets hear! prais-ing him  
 loud and clear, Sound-ing far and near! Trump-ets hear, far and near, sound-ing  
 clear! So all hail! he-ros their mas-ter's name praise in a proud ac-claim.  
 Glo-ri-fy his fame! With ac-claim hail his name! Praise his fame! They're singing



All hail! . . . All hail to him! All hail! . . . All hail to him! Hail to E-gypt's king!

Hail to him! our roy - al lord and king! All hail, our roy - al lord and

Hail, our roy - al lord! Hail to E-gypt's king! Hail, our lord and

Hail to him! all hail! all hail, O hark!

Sil-ver-y trump - ets hear, prais-ing him,

king! Hail, all hail! all hail! O sing

his glo - ry, sing it

king, E-gypt's mas - ter! Sing his glo - ry, Sing the sto - ry

Sound-ing far and near! Trump-ets hear, far and near, sound-ing clear!

loud and clear! Sing his praise, and sound it loud and clear!

*cres.*

*f ritenuto come prima*

Hith - er come, ye he - roes all, And blend your songs of joy and praise with ours, While

*f ritenuto come prima*

bay and lau - rel o'er . . . you fall, Ye walk in paths of flow'rs.

of flow'rs.

Hith - - - er, ye he - roes all,

Hith - er, he - roes, Blend ye your songs of

joy with ours, While bay and lau - rel o'er you shall fall . . Your

path is cov - ered with flow'rs. Hail him ! Hail him !

path is strewn with flow'rs. Sil - ver - y trump - ets hear, Prais-ing our  
Sil - ver All

Hail him ! Hail him !

Hail E - gypt's king, prais-ing his roy - al fame !

mas - ter's name, our roy - al mas - ter's fame !  
hail his name, his roy - al name, prais-ing his fame !

Hail him ! Praising our roy - al mas - ter's fame !



## Love's Mission

H. S. Leavitt

*Andante*

Edvard Grieg

The piano introduction begins with a treble clef staff in 3/4 time, featuring a melody of eighth and sixteenth notes. The bass clef staff provides a harmonic accompaniment with chords and single notes. The tempo is marked *Andante*. Dynamics include *pp* (pianissimo) and *p* (piano).

There is no ling'-ring shade where love un - dy - ing

Glow's and with

The piano accompaniment for the first vocal line continues with a steady harmonic pattern in the bass clef and a more active melody in the treble clef. Dynamics include *pp* and *p*.

ra-diance pure breathes in - cense rare; Love breathes an in - cense rare.

There is a

The piano accompaniment continues, supporting the second vocal line. The bass clef features a consistent rhythmic pattern, while the treble clef has a more melodic line. Dynamics include *p*.

balm that stills all rest-less sigh - ing, If love be there, if love be there, If

The piano accompaniment concludes the piece with a final harmonic progression. The bass clef has a steady accompaniment, and the treble clef features a melodic line that ends with a final chord. Dynamics include *p*.

*cres.* *ff* *rit.* *mp*

love be there each pain and grief to bear; If love be there each tho't and wish to share.

*cres.* *ff* *rit.* *mp*

*ff rit.* *mp*

*a tempo* *p*

By sea or moun - tain height, where - e'er we

*dim.* *a tempo*

*pp*

wan - der, Home doth with cords of love each

*f* *p*

heart en-twine, with love each heart en-twine. Love wings to

*p*

us the bliss of heav - en yon - der, O love di-vine! O

love di-vine! O love di-vine, for - ev - er on us shine, O

love di-vine, our in-most hearts en-shrine!

*rit.* *mp* *ff rit.* *mp* *dim.* *pp*

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The tempo and dynamics are indicated by markings such as *rit.* (ritardando), *mp* (mezzo-piano), *ff* (fortissimo), *dim.* (diminuendo), and *pp* (pianissimo). The lyrics are written below the vocal line. The score is divided into three systems. The first system contains the first line of the lyrics. The second system contains the second line of the lyrics. The third system contains the third line of the lyrics and ends with a double bar line. The piano part features a complex, flowing accompaniment with many sixteenth and thirty-second notes, creating a rich, textured sound. The vocal line is melodic and expressive, with some notes marked with accents. The overall mood is one of devotion and praise.



## The Day's Gift

M. A. L. Lane

*Andante maestoso*

Felix Mendelssohn

Arr. from No. 27 of "Songs without Words" by W. W. GILCHRIST

*f* *ff* *mf* *f* *p* *mf* *legato* *sf* *p* *dim.* *mf* *dim.* *mf* *dim.* *mp* *f* *p* *dim.* *f* *p* *dim.* *sf* *p* *dim.*

In sol - emn file the days . . go by; Each bears a gold - en to - ken; We

grasp some tri - fle as . . they pass, And grieve when it . . is bro - ken. They of - fer to the

As they do pass,

ear - nest soul The chance of high en - deav - or, Rare moments which with good are fraught, And



*ff*

3

*v*

In sol - emn file the days go by, Each bears a gold - en to - ken; We

*ff**v**sf* *ff* *con forza* *sf**dim.**p**pp*

grasp some tri - fle as they pass, And grieve when it is gone. And grieve when it is gone. And

*dim.**p**pp**dim.**p**pp*

grieve when it is gone. . . . .

*dim.**pp**Ped.*



## Hail, All Hail!

Georges Bizet

Arr. from the Grand Opera "Carmen"

*Allegretto moderato*

*f*

*f*

1. Hail, all hail! What joy to  
2. Now at last a death-ly

meet to - day, When hearts are free from care . . and all the world is gay!  
si-lence falls . . And ev - ry eye is fixed . . up-on the out-er walls.

*ff*

All hail, Brave To - rea - dors! Sol - diers, sweet is your praise!  
Oh, hark! What do we hear? Oh, hark! What do we hear?

*sempre f*

Deaf'ning shouts of wild applause the crowds soon will raise.  
See, the an - gry crea - ture en - ters, wild in his fear!

Now, be - hold, how close - ly  
Watch him plunge—he gives a

*pp**f**p*

they at - tend, at - tend! Up - on our skill . how frankly they de - pend!  
fran - tic roar — a - las! With dreadful crash down goes a Pic - a - dor!

At such a sea - son  
Bra - vo, To - rea - dor!

Men lose their rea - son.  
Men shout in cho - rus.

See them talk with one an - oth - er,  
Off the vic - tim goes but now re -

*f**pp**rit.**mf a tempo*

Each new - com - er a friend.  
turns and ra - ges once more.

Voic - es loud - ly cry; With pride the world de - fy.  
Not a look . is kind, To anguish all . are blind!

*rit.**f**p a tempo*

Who would miss this great and glo-ri-ous scene? 'Tis the crown men give to  
 Cru-el eyes but mock him as he dies. All are flee-ing, from the

no-ble val-or; Near-er, near-er do they  
 gates es-cap-ing! Hon-or waits the To-rea-

lean! Come on! be care-ful! at-tack! de-  
 dor! Come on! be care-ful! at-tack! de-

*cres- cen- do*

*dim.* Ah! . . . . . *p* Brave To-rea-dor, may for-tune thee attend!

fend! fend!

*dim.* *molto* *pp*



Brave To - rea - dor ! Brave To - rea - dor ! Oh, rest as - sured that glo - ry will not end For

him who wins dis - tin - guish'd men - tion. To you may fall the prize,

Brave To - rea - dor ! There all your guer - don lies.

*legg.* *f* *tempo*

*ff*

Brave To-rea-dor, may for-tune thee at-tend! Brave To-rea-dor! Brave To-rea-dor!

*ff*

for-tune at - tend thee!

*f*

Do not for-get when locked in bit-ter strife Thy home fill'd with ap-pre-

*p marcato*

Bear thou in mind when lock'd in strife Thy home, thy

*p marcato*

Bear thou in mind when lock'd in bit-ter strife Thy home, thy

Bear in mind when lock'd in bit-ter strife Thy home is

*pp*

hen - - - - sion. . . . On guard, man, we im-plore, Brave To-rea-dor!

*f*

home . . . . . is fill'd with fear.

home . . . . . is fill'd with fear.

*dim.*

*f*

fill'd with grav-est fear, thy home is fill'd with grav-est

*dim.*

*pp* *3* *I* *2* *p* *ral - len - tan - do*

For there thou art lov'd more. more; Lov'd more; lov'd more; lov'd

*pp* *3* *p* *ral - len - tan - do*

fear.

*ff* *pp* *ral - len - tan - do*

*a tempo f*

more; To - re - a - dor! To - re - a - dor! . . . . .

*a tempo f*

*a tempo* *f* *ff*

Home loves thee more. . .

*ff* *tr*



## My Dream

Emile Waldteufel

Arr. from Opus 151 by Ralph L. Baldwin

*Andante*

The piano introduction consists of three systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords and single notes. The second system continues the eighth-note pattern in the right hand, with the left hand playing a series of chords. The third system features a treble clef, a key signature of one sharp, and a 3/4 time signature. The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords and single notes. The introduction concludes with a final chord in the right hand and a series of chords in the left hand.

*Con anima*

The vocal melody is written in a single system of grand staff notation. The right hand contains the vocal line, and the left hand contains the piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lyrics are: "Drift - ing, dream - ing, un - der the sun - light gleam - ing, Rock - ing,". The piano accompaniment consists of a series of chords and single notes.

*Con anima*

The piano accompaniment consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a series of chords and single notes. The second system continues the accompaniment with similar chords and single notes.

The vocal melody is written in a single system of grand staff notation. The right hand contains the vocal line, and the left hand contains the piano accompaniment. The vocal line begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The lyrics are: "rid - ing, si - lent glid - ing, Lin - gers my light ca - noe where the lake". The piano accompaniment consists of a series of chords and single notes.

The piano accompaniment consists of two systems of grand staff notation. The first system begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The right hand plays a series of chords and single notes, while the left hand plays a series of chords and single notes. The second system continues the accompaniment with similar chords and single notes.

*dim.* *risoluto* *f*

li - eth blue. . . Glim-mer-ing, shim-mer-ing, ra - di - ant dream!

*dim.* *f* *risoluto*

*dim.* *f*

Mag - i - cal, mys - ti - cal, fan - ci - ful dream! True then or did but seem?

Ah, were you true then or did but seem?

*dream. . . . . p dolce*

Mag - i - cal, mys - ti - cal, mys - ti - cal dream. For I lin - - - ger a -

lin - ger here *p*

*dream. . . . . lin - ger here*

*dolce* *p*

float . . . 'twixt the az - ure a - bove and be - low me . . . Like a  
yes, a - float With the az - ure a - bout me.

yes, a - float With the az - ure a - bout me.

bird . . . is my boat . . . as I drift where fair fan - cies o'er -  
Like a bird is my boat drift - ing where fan - cies o'er -

Like a bird is my boat Where dreams o'er -

flow me. Oh, all na - - ture is new, . . . in the fresh-ness of  
flow me. Yes, 'tis true na - ture new, in the

flow me. Yes, 'tis true na - ture new, in the



*dim.*

sum-mer a - shine! . . . Lake and land, . . . calm and grand, . . . all this  
fresh-ness of sum-mer a - shine! Lake and land, calm and grand,

*dim.*

fresh-ness of sum-mer a - shine! Lake and land, calm and grand,

*dim.*

*ff*

love - ly world is mine! . . . O my heart, what joy you may know!  
the world is mine! . . .

the world is mine, is mine!

*ff*

Sun and air and waves are a - glow. O June, mer-ry June, thou, the year's noon,

*p* *Espressivo*

Dream thou, my heart, to de-light a-tune. Mys-tic voic-es

*p*

*Espressivo*

rise o-ver the lake . . . And ten-der ech-oes from out the green  
from out

o'er the lake . . . And ten-der ech-oes from wood-

While with danc-ing feet, Trip-ping light and fleet, Nymphs and

wood-land wake. . . Nymphs are tread-ing dark  
wood-land wake. . .

land wake. . . Nymphs are tread-ing trees

*leggero*

naï - ads meet, Where 'neath the dap - pled shade Wa - ter - y sands are laid. There the wild

trees all a - mong, Sprites out of the wave, ris - ing

Sprites from the wave ris - - - ing

a - - mong, Sprites from waves rise

crea - tures now laugh and dance un - a - fraid. . . . . *Con fuoco ff*

gay and blithe and young. . . . . Then sing la la la la la la

gay, blithe and young. . . . .

gay, blithe and young, blithe and young.

*Con fuoco*

*f*

la as they light - ly on tip - toe trip. La la la la la la la comes the

tip - toe trip.

tip - toe trip.



Dance, hand in hand, . Where waves kiss the strand, . . O,

mu - sic to laugh - ing lip. La la la la

laugh - ing lip. La la la la

love - ly en - chantment of sum - mer land! Yes, they trace With - out sign Soft and

love - ly en - chantment of sum - mer land! their round or sound;

love - ly en - chantment of sum - mer land!

*ff* *p* *Grazioso*

sum - mer land! *Grazioso*

*ff* *p* *Grazioso*

light On the air Ev - 'ry face And to me For they

and swift they drift. is kind in - clined,

*cres.* *rit.* *a tempo*

trust me here, Hold me dear. . . Dance, ye dry - ads,

trust me here, Hold me dear. . . Dance, ye dry - ads,

*mp* *pp* *p*

Dain - ti - ly trip where in  
*cres.*

Dance,

ye

na -

iads.

Dance

ye

*cres.*

rip - ple and dip of the

ail,

where, by the

sil -

v'ry

wave,

shad -

where,

by

the

wave,

ows lave! sil - v'ry wave leaf - y shad - ows lave.

ows

lave!

sil -

v'ry

wave

the

shad -

ows

lave.

CODA

*Risoluto con brillo**ff*

*p*

Drift - ing, dream - ing, Un - der the sun - light gleam - ing, Rock - ing,

Lin - gers my light ca - noe . . . . .

rid - ing, Si - lent glid - ing, Floats my ca - noe, . . . . .  
Floats my . . ca - noe, my ca -

Where the lake

. . . where the lake lies blue. . . . . *ff*

. . . where the lake lies plac-id and blue. . . Trip-ping-ly, dip-ping-ly, mer-ri - ly,  
noe, where the lake lies blue. . . . .

lies calm and blue. . . . . *ff*



sway, Breez-i - ly, eas - i - ly, cheer - i - ly play. All thro' the midsummer's mys-tic day.

Joy su - preme! Hap-py dream! hap-py

dream! Hap - py dream! Mys - tic voic - es rise o-ver the

lake . . . And ten - der ech - oes from out the green wood-land a -

wake. . . I see in dreams the wood - nymphs tread - ing dark branch-es a -

Here love - ly wild crea - tures are danc - ing all blithe and young. . . .

mong. . . Sprites out of the waves rise blithe and young. . .

Ah, . . . . . love - - ly dream! My dream!

## Charity

Gioachino Rossini

Andante molto  $\text{♩} = 88$ 

*p* *fz* *mf* *dim. p*

Strength of the ho - ly, Vir - tue di -

*pp* *p* *sempre staccato*

Thou dost con - sole us in all our

*ff* *ff*

vine; Thou on man - kind dost be - nig - nant - ly shine. Thou dost con - sole us in all our

*f* *p*

Thou dost con - sole us in . all our

*rall.* *f*

pain, . . . Light from a - bove . thro' thee we may gain. Light . . . from a -

*rall.* *f*

Thou dost con - sole us in all our

*rall.*



pain. Light from a - bove . . thro' thee we may gain.

- - bove thro' thee we all may gain.

pain. Light from a - bove . . thro' thee we may gain.

Thou in thy na - ture God dost re -

veal, Thou . . canst af - flic - tion ev - er . . heal. Bless - ed is

he, who, led by thy might, Bears in his bos - om ce - les - tial de -

light. Bears in his bos - om ce - les - tial de - light . . . .

D.S.

gain.

When on the earth thy reign shall pre-

vail, . . War's an - gry call . . shall no lon - ger a - vail; . . . Am - bi - tion and

an - ger then . . shall fall, . . Thy gen - tle pow - er shall con - quer

*p* all; War's an - gry call shall no lon - ger a - vail. . . . . *rall.* *D.S.*

*3* Thou . . . . . canst af - flic - tion . . . . . ev - er heal. *ff*

gain. Thou canst af - flic - tion ev - er heal. Bless - ed is

heal by thy might. *ff*

*ff* he, who, led by thy might, *p* led by thy

led by thy might, *ff* *p* led by thy



light. Thou . . . . canst af - flic - tion . . . . ev - er heal.

*ff*

might. Thou canst af - flic - tion ev - er heal. Bless - ed is

*ff*

might. heal by thy might.

*ff*

Bears in his bos - om ce - les - tial de -

*ff* *p*

he, who, led by thy might, led by thy

*ff*

led by thy might, led by thy

*p* *ff* *ff* *p*

light, ce - les - tial de - light, ce - les - tial de - light. . . . .

*pp* *cres.*

might, Bears in his bo - som ce - les - tial de - light. . . . .

*pp* *cres.*

*pp* *pp* *cres.*

Piano introduction in B-flat major, 4/4 time. The right hand features a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a sustained note in the left hand.

## Valentine's Farewell

Charles Gounod

Arr. from the Grand Opera, "Faust"

*Andante*

*p*

Vocal line: Who shall chide a sol - dier's tear When he leaves a

Piano accompaniment: The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The tempo is marked *Andante* and the dynamics are *p* (piano).

Vocal line: home so dear? Chide the fond fra - ter - - nal pray'r

Piano accompaniment: The piano part continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are *f* (forte).

Vocal line: Breath'd to ask a sis - - ter's care? Guard thou my

Piano accompaniment: The piano part continues with the same eighth-note accompaniment in the left hand and chords in the right hand. The dynamics are *p* (piano). The piece concludes with a final chord in the right hand and a sustained note in the left hand.

Mar - - gue-rite, O Lord, keep Thou this flow'r so sweet!

This fair sis - - ter I have loved so well, Whom now I bid per -

chance . . . a last fare - well, — O God, from paths of dan - ger guide her

For I go where the trump - ets are call - ing; 'Tis

For I hear the trump - ets call - ing; I

feet! . . .

*un poco piu animato*

*un poco piu animato*

*risoluto mf*

*risoluto mf*

*mf*



glo - ry to con - quer, 'tis glo - ry to fall! May I bear me with cour - age and knight - ly hon - or true,

go to con - quer or to fall. I go with cour - age strong and true,

For my coun - try to dare and to do.

If me to thee God shall bring a - gain,

For my coun - try's hon - or too If I thee shall see a - gain,

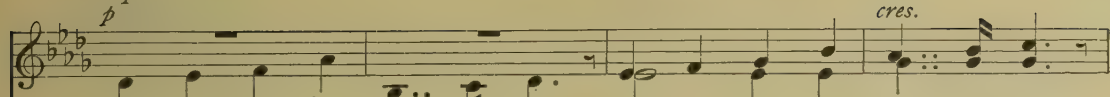
Round thee my ten - der care I'll fling a - gain,

O Mar - gue - ri - te!

Round thee ten - der care I'll fling, O Mar - gue ri - te!

*Tempo I*

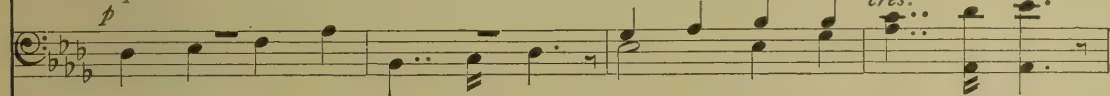
When he leaves a

*cres.*

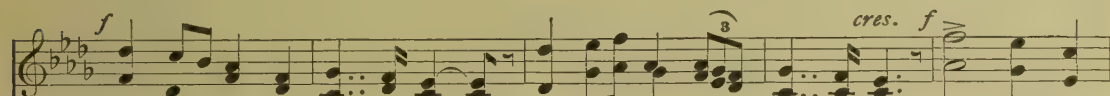
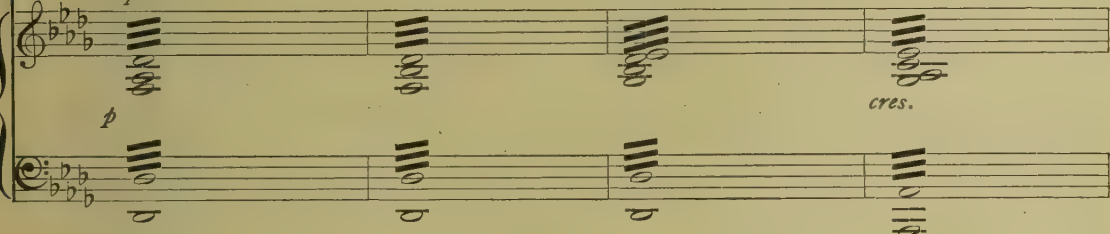
Who shall chide a sol - dier's tear Leav - ing a home so dear?

*Tempo I*

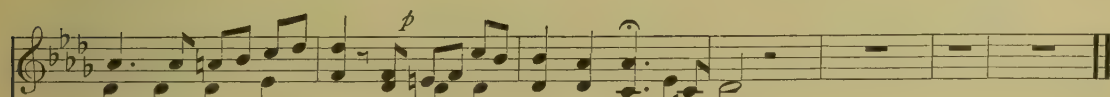
When he leaves a

*cres.*

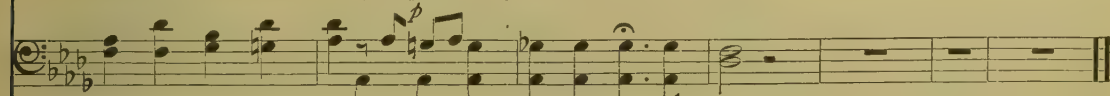
Leav - ing a

*Tempo I*

Chide the fond fra - ter - nal pray'r Breathed to ask a sis - ter's care? O Lord, keep



Thou this blos - som sweet, Keep Thou my sis - ter Mar - gue - rite!



## Eventide

Hoffmann Von Fallersleben

Translated by Rev. J. Troutbeck

Frans Abt

*Andantino*

1. The sun is down, the eve - ning come, The wea - ry toil - ers all at home; And  
 2. E'en now de-scends the cool - ing dew, Each blade and leaf to bless a - new; A -

grate - ful calm - ness, peace, and rest Suc - ceed to - day's dis - tract - ing haste.  
 mid the flow'rs light breez - es play, And steal their rich - est scents a - way.

grate - ful calm - ness, peace, and rest Suc - ceed to - day's dis - tract - ing haste. The  
 mid the flow'rs light breez - es play, And steal their rich - est scents a - way. With

The birds' ac - cus - tom'd voic - es fail; The  
 Be - holds the si - lent world a - far, And

woods are hush'd, and hush'd the vale, The birds' ac - cus - tom'd voic - es fail; The  
 glist - ning eye, the eve - ning star Be - holds the si - lent world a - far, And

ver - y flow'rs are fall'n a - sleep, To wake no more till day shall  
 bids thee watch no lon - ger keep; Be still, be still, do thou, too,

ver - y flow'rs are fall'n a - sleep, . . . To wake no more till day shall  
 bids thee watch no lon - ger keep; . . . Be still, be still, do thou, too,



*p* *sostenuto* *riten.* *dim.* *pp*

peep, The ver - y flow'rs are fall'n a - sleep, To wake no more till day shall peep.  
 sleep. And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep.

*p* *sostenuto* *riten.* *dim.* *pp*

peep, The ver - y flow'rs are fall'n a - sleep, To wake no more till day shall peep.  
 sleep. And bids thee watch no lon - ger keep, Be still, be still, do thou, too, sleep.

*p* *sostenuto* *riten.* *dim.* *pp*

H. Heine

## The Fishermaiden

Giacomo Meyerbeer

Translated and adapted

*p* *Andantino quasi allegretto* *mp* *mf*

1. O, love - ly fish - er - maid, Pray bring in thy boat to land! Come thou through  
 2. Look, how the sea is turn'd To crim - son in sun - set glow; Hear how the

*p* *mp* *mf* *mp*

sum - mer - y fields And roam with me hand in hand. The sul - len deep is cru - el, And  
 voice of the deep Now croons to us soft and low. To me the wave is friend - ly And

*mp* *p* *mf* *mp*

kind - ly the mead - ow smiles;  
 fair is the crisp - ing foam;

*mf* *2=5* *1=4*

O trust thee to my faith - ful heart,  
 Your green earth has no charm for me,

*mf* *2=5* *3=1*

mead - ow smiles;  
 crisp - ing foam;

*mp* *1=5* *p* *dolce*

Ah, and these fair green miles, and these fair green miles. Hearts that are like the sea Have  
 Old o - cean is my home, o - cean is my home; Hearts that have known the sea, Its

*mp* *1=5* *p* *1=5*

miles. . . . .  
 home. . . . .

*mp* *mf* *mp*

tem - pest and ebb and flow. My heart hath tides, and storms, And pearls in its  
tem - pest and ebb and flow, Love it in change and storm; Its ten - der - ness,

*mp* *mf* *mp*

Come! . . . . Come! . . . . Thou love - ly fish - er - maid - en,  
Come! . . . . Come! . . . . My boat shall bear us yon - der,

*f* *pp* *p*

depths be - low. Come, come, come, come, come, come! Thou love - ly maid - en,  
too, they know. Come, come, come, come, come, come! I'll bear thee yon - der,

*f* *pp* *p* *sf*

Come! . . . . Come! . . . . Come! Come! Come! Come!  
Come, come, come, come, come, come! We'll wan - der hand in hand. O come! O come, come!  
Come, come, come, come, come, come! A - far from earth's dull shores. O come! O come, come!

## Longing

M. A. L. Lane

*Andante non tanto  
espress.*

P. Tschaiikowsky

Arr. by H. S. Leavitt

*p* *p espress*

Far o'er the dark - 'ning sea Wild wings are

*p*

H'm . . . . . H'm . . . . .

fly - ing. . . . From drear - y la - bor free, Why hide my sigh - ing?

. . . H'm. . . . H'm. . . .

Beyond that

Beyond that dis - tant shore My home is ly - ing; Be - yond that

dis - tant shore My home is ly - ing; Ah! let me

dis - tant shore My home is ly - ing; Ah! let me

*mf*



dream once more, For hope is dy - ing. Far o'er the

dream once more, For hope is dy - ing. Far o'er the

*pp* *f* *pp* *f*

dark - 'ning sea Wild wings are fly - ing. From drear - y la - bor free, Why

dark - 'ning sea Wild wings are fly - ing. From drear - y la - bor free, Why

*p* *cres.* *mf*

hide my sigh - ing? From drear - y la - bor

hide . . . my sigh - ing? From drear - y, drear -

From la - bor, . . . from la - bor

From la - bor

*f* *cres.* *f* *cres.* *e - stringendo*

*ff* *pp molto riten.*

free, . . . Why hide my sigh - ing? Be - yond that

free, y la - bor free, Why hide my sigh - ing?  
free, Why hide, Why hide my sigh - ing?

free, Why hide my sigh - ing?

*a tempo*

dis - - - tant shore My home is ly - ing. Shall I re -

*pp* Be - yond that dis - dant shore My home is ly - ing. . . Shall I re -  
Shall I re - turn no more?

*pp* Shall I re - turn no

*pp* turn no more? My heart is cry - ing.

turn no more? My heart is cry - ing.  
Ev - - er my heart is cry - ing.

more? My heart is cry - ing.

*pp*

## On to Victory

## March

Mary Stanhope

David W. Reeves

Arr. from the Second Regt. Conn. Nat. Guard March  
by H. S. Leavitt*Alla marcia  
com brio*

The piano introduction is in 6/8 time, marked *Alla marcia com brio*. It features a melody in the right hand and a rhythmic accompaniment in the left hand. The key signature has one flat (B-flat).

The first system of the vocal and piano accompaniment. The vocal line begins with a rest, followed by the lyrics. The piano accompaniment provides a steady rhythmic base. Dynamics include *mp* (mezzo-piano) and *p* (piano).

O if you love the game, . . . The sport that's nev - er  
young, come old, come all . . . And watch the fate - ful

If you and love the game, Sport that's  
Young and old, come all, Watch the

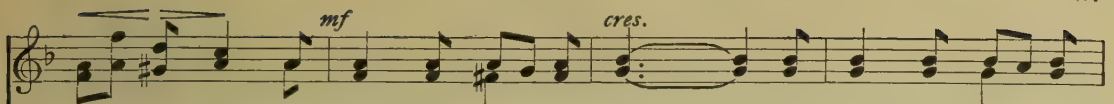
DRUM SOLO

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment includes a drum solo section. Dynamics include *p* (piano).

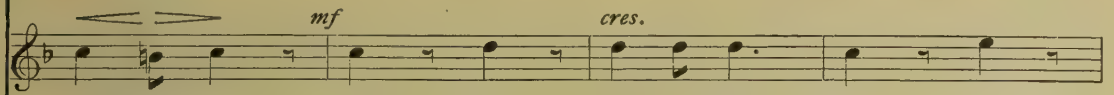
tame, . . . . And cham - pions fair of fame, . . . . O come to - day and  
ball . . . . How - e'er the chanc - es fall, . . . . The best men in are

nev - er tame, Men of fame, . . . . Come and  
fate - ful ball. Chanc - es fall, . . . . Best men

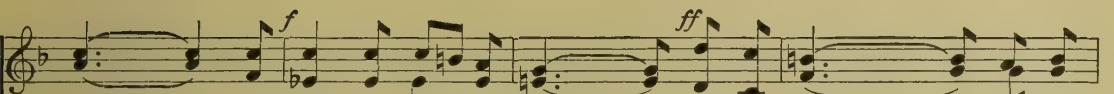
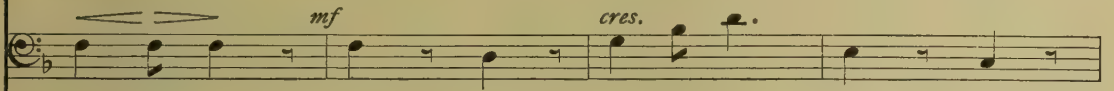




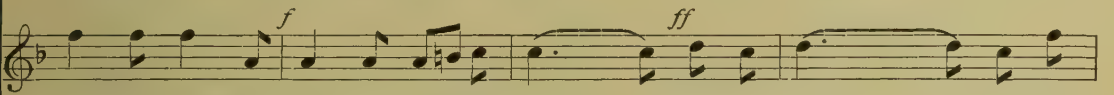
watch the play! The sky is all a - light, . . . Our flags are flash - ing  
sure to win! And thick - er yet the crowd, . . . Gay ban - ners like a



watch the play. Sky is all a - light, Flags are  
sure - ly win. Thick - er yet the crowd, Ban - ners



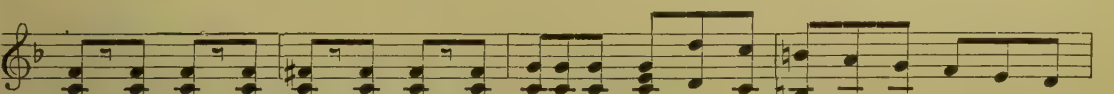
bright, . . . The field's a splen-did sight . . . As we wait . . . . . for our  
cloud, . . . Ex - cite - ment grow-ing loud . . . As the team . . . . . gets in



flash - ing bright, The field's a splen-did sight . . . As we wait . . . . . for our  
like a cloud, Ex - cite - ment grow-ing loud . . . As the team . . . . . gets in



The field's a splen - did sight As we wait, as we wait for the  
Ex - cite - ment grow - ing loud As the team, as the team gets in



All the world is com - ing to watch Our  
great - est game of ma - ny a year We'll

team! Come line. All the world will watch Our  
great - est game of years We'll

team! line. All Great - the world game will  
of

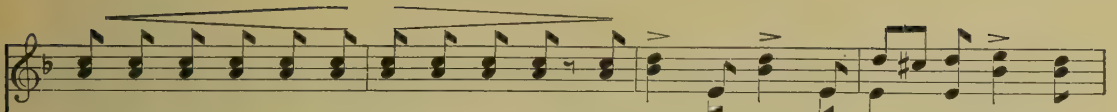
team! line.

*1* *p* *2* *ff*

fel - lows make a fa - mous score; The oth - er team has met its match, Our  
see be - fore us wres - tled out; So save your voic - es, men, to cheer, Their

watch our fel - lows make a score; Our foes have met their  
years we'll now see wres - tled out; So save your voice to

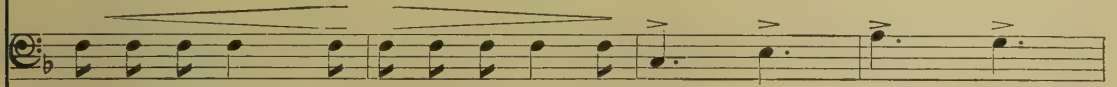
*ff*



men are the he-ros of strug-gles ga - lore! The crowd is fill - ing ev - 'ry seat, Each  
cour-age is dou-ble at hear-ing 'us shout. Their names are tossed from lip to lip, The



match For our men have won games ga - lore! The crowd throng ev - 'ry  
cheer On the team with thun-der-ous shout. Their names on ev - 'ry



side is sure its play-ers will beat! Their foe they de - fy, It's do or die, For  
lads who play with nev - er a slip! Their ar - mor they gird, For "win" is the word! Hur -



seat, Each sure its men will beat. Their foe de - fy, It's do or die, For  
lip, They play with - out a slip! Their ar - mor gird, For "win's" the word! Hur -





*I* *2* *TRIO ff*

this is the cham-pion game. The Hark! hear the band! Yes, they're  
rah for the cham-pion team!

this is the cham-pion game. Hear the band! hear the band! They're  
rah for the cham-pion team!

Hear the band! Yes, they're

*ff*

com-ing, they're com-ing at last!—

com-ing, they're com-ing at last!

com-ing, they're com-ing at last!—

DRUM SOLO

*ff*

Yes, here they come! come! come!

*ff*

Yes, here they come! come! come!

*ff* *fs*

Cheer them, hur-

*ff*

la . . . . . They're true men and strong,  
la . . . . . We'll cheer them, hur - rah!

*f*

La la la la la la la

*f*

La la la la la la la

The first system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a forte (*f*) dynamic and contains the lyrics 'La la la la la la la'. The middle staff is another vocal line, also with a treble clef and the same key signature, containing the lyrics 'La la la la la la la'. The bottom staff is a piano accompaniment line with a bass clef, featuring a melodic line with eighth and sixteenth notes and a bass line with chords. There are slurs and accents over various notes in the piano part.

rah! . . . . . Vic - tors they are, . . . . . True men and  
more, . . . . . Loud as be - fore; . . . . . Hip, hip hur -

*f*

The piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a steady rhythm with chords and single notes, primarily in the bass register. The dynamic is marked as forte (*f*).

la . . . . . We will cheer them a - long!  
la . . . . . We will ech - o it far!

la la la la la la la

la la la la la la la

The second system of the musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a melodic phrase and then continues with the lyrics 'la la la la la la la'. The middle staff is another vocal line, also with a treble clef and the same key signature, containing the lyrics 'la la la la la la la'. The bottom staff is a piano accompaniment line with a bass clef, featuring a melodic line with eighth and sixteenth notes and a bass line with chords. There are slurs and accents over various notes in the piano part.

strong, . . . . . Cheer them a - long! . . . . . This is the  
rah! . . . . . Ech - o it far! . . . . . Shout for their

The piano accompaniment for the second system, consisting of two staves (treble and bass clef). It continues the melodic and harmonic material from the first system, with a steady rhythm and chords. The dynamic is marked as forte (*f*).

Brave lads of re - nown,  
Give our might - y cheer!

La la la la la la la

La la la Prov - ing their pow'r, . . . . . Lads of re -  
Shout for their name! . . . . . One might - y

hour, . . . . . Prov - ing their pow'r, . . . . . Lads of re -  
fame! . . . . . Shout for their name! . . . . . One might - y

la . . . . . And the pride of the town.  
la . . . . . For the vic - t'ry is

la la la la la la la

nown; la la la la la la la  
cheer!

nown, . . . . . Pride of the town! . . . . . Give them one  
cheer! . . . . . Vic - t'ry is near. . . . .



2<sup>nd</sup> near. *pp*

la It's here and there as they dodge and run, To play your pret - ti - est,  
team-work tells and de - fies de - feat: Just keep your heads and you're

*pp*

la la la la la la la la

*pp*

2<sup>nd</sup> *pp*

that's the fun! But now look out for the cap - tain's call; Who'd win the game must  
sure to beat! That's dash - ing play and a stead - y eye; Look out, for now the

*cres.* *dim.*

la la la la la la la la

*p* *cres.*

watch the ball! Then hold them, lads, they will nev - er score; A point for us and the  
score's a tie! A splen - did dive and a pluck - y run, O hip hur - rah! for the

*p* *cres.*

la la la la la la la la

*p* *cres.*

*p* *cres.*

*ff*

bleachers roar. O that's the way of it, that's the play of it, Bra - vo, fel - lows, well done! It's  
game is won! Hur-rah! we'll car - ry them, maul and har - ry them; Are they he - roes? they

la la *ff* Way of it, play of it, Bra - vo, well done! la  
la la Car - ry them, har - ry them; He - roes they

*ff* *p*

*f* *ff* *f*

are! O we'll cheer them hur - rah! hur - rah! Cheer the lads who have won the game! O  
are! Cheer the lads who have won the game!

*ff* *ff*

*2* *ff*

cheer for the he - roes hur - rah! hur - rah! Give them all a hur - rah! ...  
Give them all a hur - rah! ...

*ff* *ff*

## A Birthday Song

Eduard Jakobowski

Arr. from the Comic Opera "Erminie"

*Allegro*

Joy, at - tend her on her way; May her heart no sad - ness  
Oth - er scenes her life must know; Oth - er friends will hold her

feel; Smooth the rug - ged path, we pray, And all emp - ty sor - rows heal;  
dear; But wher - ev - er she may go, Let her still our greet - ings hear!

Health, draw near - er; Life, grow dear - er, As this day of days re - turns;

For - tune,



For - tune, lend her, quick - ly send her Ev - 'ry gift for which she yearns;  
 lend her, quick - ly send her Ev - 'ry gift for which she yearns;

Love, her dai - ly foot-steps guide, Stand thou ev - er at her side! Love, her dai - ly  
 Love, her dai - ly

foot - steps guide, Stand thou ev - er at her side! . . . Love, her dai - ly  
 foot - steps guide, Stand thou ev - er at her side! Love, her dai - ly

foot - steps guide, Stand thou ev - er at her side! side!

*rall.* *cres.* *ff* *I a tempo* *2*

*ff* *a tempo*

*rall.* *cres.* *a tempo*

## Unfold, Ye Portals

Charles Gounod

From the Oratorio, "The Redemption"

*Molto moderato* *f* *S:*

Un - fold, . . . un - fold, . . . un -

*Molto moderato* *8* *S:*

*ff* *f*

fold, . . ye por - tals ev - er - last - ing, un - fold, . . . un - fold, . . . un -

fold, ye por-tals ev-er-last-ing, With wel-come to re-ceive . . .

Him as-cend-ing on high! . . . Be-hold . . . the King of Glo-ry, He

mounts up thro' the sky, . . . Back to the heav'nly mansions hast-ing. Un-



The musical score for "The Fold" by John Cage is presented on a cream-colored page. It features four staves. The top two staves are for vocal parts, with lyrics written below them. The bottom two staves are for piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked "Moderato". The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics are: "fold, . . un - fold, . . un - fold . . . . . for lo, the". The piano part includes complex textures with many beamed notes and rests.

fold, . . un - fold, . . un - fold . . . . . for lo, the

The image shows a musical score for the hymn "The King Comes Nigh." It is arranged for four parts: Soprano, Alto, Tenor, and Bass. The key signature is one flat (B-flat), and the time signature is common time (C). The Soprano and Alto parts are written on a single staff with a treble clef and a bass clef respectively. The Tenor and Bass parts are written on a single staff with a bass clef and a tenor clef respectively. The lyrics are "The King comes nigh. . . . nigh. . . .". The score includes first and second endings for the Soprano and Alto parts. The Tenor and Bass parts also have first and second endings. The piece concludes with a "FINE" marking. The music is in a simple, homophonic style, typical of hymn tunes.

But Who is He: the King of Glo - ry? He Who Death over-

*pp* *f*

came, . . . The Lord in bat-tle might - y.

This system features a vocal melody in G major (one flat) and piano accompaniment. The piano part includes triplets in both hands and a *dim.* (diminuendo) marking in the right hand.

But Who is He, the King of Glo - ry? Of

This system continues the vocal melody and piano accompaniment. The piano part features a *pp* (pianissimo) marking and continues with triplet patterns.

hosts he is the Lord; . . . of an - gels and of powers; . . the King of

This system concludes the vocal melody and piano accompaniment. The piano part features a *f* (forte) marking and continues with triplet patterns.

*ff D.S.*

Glo - ry is the King of the saints. .

Un -

*ff D.S.**D.S.**cres.*

## Devotion

Louis C. Elson

Pietro Mascagni

Arr. from the Opera "Cavalleria Rusticana"

*p Andante sostenuto*

glad e - mo - - tion,

*mf**p**cres.*

Lift up your voices in glad e - mo - tion, 'Tis . . the hour of sa - cred

*Andante sostenuto**M.D.**p**mp**p**sf**p**sf*

pray'r . And of ho - ly de - - - vo - tion, When earth seems near to

*dim.**dim.**dim.*



*p dolce* Stay thou near us!

heav'n, . . . blest and fair. . . Sweet hour of rest; O mo-ment

*pp dolcissimo*

*Ped.* \*

Ev - er cheer us.

blest! Heav'n from our hearts is lift-ing ev-'ry doubt and care. . . .

care, all care.

*dim.*

*dim.*

*Ped.* \*

*f* An - - gels now seem o - ver us wing - - ing,

*f raseggiando*

Heav'n - - ly bless - ings are ev - - 'ry - where.

O love - ly sing - - ing, Joy to us bring - - ing!

Ce - les - tial mo - - ments rare! It is the

O bliss di - vine! Ah, mo - ments rare! For

*con forza*

hour, it is the hour, it is the

now 'tis the hour, the hour . . of pray'r. To God on

high, Who hears our cry, We lift our grate - ful prayer, We lift our

to

pray'r, we lift our pray'r to God on high! . . . . .

God, to God on high! . . . . .

*p* *fz* *p* *fz* *p* *rall. e dim. sempre* *p* *rall. e dim. sempre* *p* *rall. e dim. sempre* *dim.* *pp morendo* *pp morendo* *morendo* *ppp*



## A BRIEF DESCRIPTION OF EACH SELECTION

**And the Glory of the Lord.** A chorus from the oratorio "The Messiah."

GEORGE FREDERICK HANDEL, p. 32

(a) The term "oratorio" is applied to a large musical work for chorus and solo voices, with instrumental accompaniment. The text is usually founded on a sacred subject. It is performed without action, costume, or scenery.

(b) "The Messiah" represents the culmination of Handel's genius and is the most popular of all oratorios. It is divided into three parts: the first describes the prophecy, the annunciation, and the birth of the Messiah; the second, his suffering, death, and exaltation; the third makes declaration of the truths of Christianity.

"And the Glory of the Lord" is the first chorus in the oratorio.

Text from the Bible, Isaiah xl, 5.

**Angel, The.** A duet and part song arranged from the duet of the same title, Opus 48, No. 1.

ANTON RUBINSTEIN, p. 6

(c) By the term "part song" is meant a composition for three or more parts, in which the lower parts are merely an accompaniment.

(d) It is the custom of composers to attach an opus (work) number to each original work, to designate the consecutive order of published compositions.

Poem by W. Stigand.

**Birthday Song, A.** A chorus from the comic opera "Erminie."

EDUARD JAKOBOWSKI, p. 155

(e) An opera is a versified drama or play set to music for voices and instruments, and (f) a comic opera is one made up of gayety and farce in which spoken dialogue occurs.

(g) A brief sketch of "Erminie" is as follows: Ernst, a young nobleman, while on his way to his betrothal ceremony with Erminie, the daughter of the Marquis de Pontvert, is robbed and tied to a tree. The thieves go in his stead. The betrothal is not pleasing to Erminie, who is in love with Eugene, her father's secretary, nor to Ernst, who loves Cerise, Erminie's friend. The opera ends satisfactorily with the robbers in the hands of the law and the happy pairing off of Eugene and Erminie, and Ernst and Cerise.

The music of "A Birthday Song" occurs near the middle of Act II.

Text paraphrased by M. A. L. Lane.

**By-gone Days.** A song in four parts arranged from the strophe song having the same melody.

ROBERT RADECKE, p. 27

(h) A strophe song is a song in which the different stanzas are sung to the same music.

**Charity.** A mixed chorus with soprano solos, arranged from the trio "Carita."

GIOACHINO ROSSINI, p. 131

Poem, anonymous.

**Chorale.** From "St. Matthew Passion."

JOHANN SEBASTIAN BACH, p. 64

(i) By "Passion Music" is meant an oratorio which has for its subject the events of the last hours of the life of Christ.

The music of this "Chorale" occurs five times in the work.

**Conquest of the Air, The.** A chorus arranged from the second movement — Andante Cantabile — of the Fifth Symphony in E minor.

PETER TSCHAIKOWSKY, p. 58

(j) A symphony is a sonata composed for an orchestra. It consists of different parts or movements, usually four in number, which are so constructed and related as to form a complete musical and artistic whole.

The first movement, usually Allegro (quick, cheerful) is in the sonata form. This form, like most others in music, derives its name from its treatment of themes. (k) The term "theme" is generally used to denote a subject tune of any kind, and in the (l) sonata-form the outline is:

First and Second themes in related keys; thematic development; First and Second themes in the original key.

The second movement, usually Andante (slow, graceful) is in (m) song-form, that is: First theme, Second theme, First theme.

The third movement, Scherzo, is in (n) dance-form, that is, music characterized by dance rhythm.

The last movement, the Finale, is always in rapid tempo and is frequently a (o) rondo, that is, First theme, Second theme (dominant), First theme, Third theme, First theme, Second theme (tonic), Coda.

(p) Tchaikowsky's Fifth Symphony follows the conventional form, except that a waltz is substituted for the Scherzo, the third movement. The general mood of this symphony is somber. A Russian writer says, "The entire symphony seems to set forth some dark spiritual experience. Only at the close the clouds lift, the sky clears, and we see the blue stretching pure and clear beyond."

Poem by M. Louise Baum. Music transcribed and arranged by Ralph L. Baldwin.

**Daybreak.** A solo and quartet arranged from the Nocturne, Opus 9, No. 2. FRÉDÉRIC CHOPIN, p. 74

(q) A nocturne was originally a night piece, that is, a composition similar to a serenade. At present,

however, this term is applied to a piano composition of dreamy character and quiet rhythm.

Poem by Mary Stanhope.

**Day's Gift, The.** A four-part chorus arranged from No. 27 of "Songs without Words."

FELIX MENDELSSOHN, p. 111

Poem by M. A. L. Lane. Music arranged by W. W. Gilchrist.

**Devotion.** A four-part and unison chorus arranged from the "Intermezzo" of the tragic one-act opera "Cavalleria Rusticana." PIETRO MASCAGNI, p. 161

(a) The scene of this opera is laid in a Sicilian village. Turiddu, the son of Dame Lucia, the keeper of the inn, returns from military service and finds that Lola, the village belle, to whom he was betrothed, has wedded Alfio, a village carrier. Wounded in love and vanity, he woos and wins Santuzza, a peasant maid; but when Turiddu meets Lola they are reconciled and he neglects Santuzza, while Lola's earlier affection for him returns. Santuzza, distracted, warns Alfio, who challenges Turiddu to mortal combat, and slays him.

Poem by Louis C. Elson.

**Divine Guidance.** A chorus in four parts, the music of which is a setting for the Latin hymn "Ave Verum."

WOLFGANG AMADEUS MOZART, p. 80

Poem by Thomas Hastings.

**Eventide.** A quartet. FRANZ ABT, p. 140

Poem translated from Hoffmann von Fallersleben.

**Fishermaiden, The.** A four-part song arranged from "Das Fischermädchen," a song in strophe form but having the characteristics of an art song (see (j) below).

GIACOMO MEYERBEER, p. 114

Poem translated and adapted from Heinrich Heine.

**Forest Dance, The.** A unison and four-part song arranged from the Hungarian Dance No. 5.

JOHANNES BRAHMS, p. 70

Poem by Louis C. Elson.

**Good Night, Good Night, Beloved.** A song in four parts. CIRO PINSUTI, p. 65

Poem by Henry W. Longfellow.

**Hail, All Hail.** A baritone solo (which may be sung by all baritone voices) and chorus in unison and four parts arranged from the opera comique "Carmen."

GEORGES BIZET, p. 114

(b) Grand opera is a serious opera-sung throughout.

(c) Opera comique varies this form by the introduction of spoken dialogue.

(d) The scene of "Carmen" is laid in Seville. While Don José, a soldier, awaits a messenger from his mother, a band of factory girls arrive, and Carmen, one of their number, throws him a flower. He is charmed by her beauty, and when she is arrested for wounding one of the girls in a quarrel, he secures her release. She persuades him to desert and join a band of smugglers. Afterwards she proves fickle, however, welcomes Escamillo, a toreador, and goes to a bullfight with him. Don José pursues her and in a jealous rage stabs her fatally.

The solo of this selection is sung by Escamillo in the second act.

Poem translated from Halévy and Meilhac.

**Hail, Noble Hall.** A chorus arranged from the romantic grand opera "Tannhäuser."

RICHARD WAGNER, p. 43

(e) The plot of "Tannhäuser" is founded on an old German tradition. Tannhäuser, a minstrel knight, having spent a year in dissipation, returns to the castle of Hermann the Landgrave, whose niece Elisabeth loves and is loved by Tannhäuser. He joins in a song tournament, the prize of which is to be the hand of Elisabeth, but his song causes a quarrel among the minstrel contestants. They are about to destroy him when Elisabeth interposes and saves his life. Tannhäuser, repenting his past sins, makes a pilgrimage to Rome and seeks forgiveness from the Pope, who replies, "Even as this staff in my hand cannot blossom again, so there is no pardon for thee." Dejected and hopeless, Tannhäuser returns and is about to rejoin his old associates when a chant is heard, followed by the funeral procession of Elisabeth. Overcome with grief, he sinks lifeless to the ground, just as a band of pilgrims appear, announcing that the Pope's staff has miraculously put forth green leaves, a symbol of Tannhäuser's pardon.

This selection is the beginning of Act II, scene iv, the opening processional chorus of the knights and ladies in the Tournament of Song.

Text, translated from Richard Wagner.

**Happy Days.** A duet and chorus for four parts, arranged from the strophe song of the same title.

ANTON STRELEZKI

Poem by Henly Thompson. Music arranged by H. S. Leavitt.

**Hour of Rest, The.** A quartet arranged from the slow movement, Adagio, of the Sextette, Opus 81.

LUDWIG VAN BEETHOVEN, p. 100

(f) This Sextette was so called because it was written for six instruments. It belongs to what is known as (g) chamber music, a term applied to music suitable for performance by solo instruments in a room or small hall. This work has three movements—Allegro con brio, Adagio, and Rondo.

Poem by Louis C. Elson.

**La Czarine.** A unison and four-part chorus arranged from the Russian mazurka "La Czarine."

LOUIS GANNE, p. 94

(h) A mazurka is a national Polish dance in  $\frac{3}{4}$  measure with an additional strong accent on the second beat.

**Life All Victorious.** A quartet arranged from the Second Impromptu, Opus 142.

FRANZ SCHUBERT, p. 1

(i) An impromptu is a pianoforte composition having the character of an extemporaneous performance.

Poem by M. Louise Baum.

**Longing.** A quartet arranged from the art song "Sehnsucht."

PETER TSCHAIKOWSKY, p. 142

(j) The term "art song" is applied to a song in which each phrase of the poem has an appropriate musical setting; in other words, the music reflects and interprets the meaning of the poem throughout and does not repeat with each stanza. Furthermore, it is the product of cultivated musical taste and inspiration.



Poem by M. A. L. Lane. Music arranged by H. S. Leavitt.

**Lotus Flower, The.** A quartet arranged from the art song "Die Lotosblume," Opus 25, No. 7.

ROBERT SCHUMANN, p. 25

Poem translated from Heinrich Heine. Music arranged by Sewall Day.

**Love's Mission.** A selection consisting of unison bass, unison soprano, and four-part chorus arranged from the art song "Ich liebe dich."

EDVARD GRIEG, p. 108

Poem by H. S. Leavitt.

**March of the Mourning Marionettes.** A quartet arranged from an unfinished Suite Burlesque.

CHARLES GOUNOD, p. 16

(a) A suite is an instrumental composition consisting of a set or series of pieces in various idealized dance forms.

Poem by Celia Standish. Music arranged by Sewall Day.

**Maytime.** A duet and chorus arranged from the comic opera "The Mikado."

ARTHUR S. SULLIVAN, p. 39

(b) The story of this opera is as follows: The Mikado's son, Nanki-Poo, disguised as a minstrel, falls in love with Yum Yum, ward of Koko, the Lord High Executioner. Poo-Bah, Lord High Everything Else, informs Nanki-Poo that she is betrothed to Koko. The Mikado orders Koko to behead some one in accordance with tradition. Nanki-Poo volunteers to be the victim, provided he can marry Yum Yum and live one month. Inasmuch as the execution of a man necessitates that his wife be buried alive, Koko falsely states that the execution has taken place. The Mikado, wroth that his heir has been beheaded, threatens Koko. Nanki-Poo appears, marries Yum Yum, and all are happy.

The music of "Maytime" is the opening chorus of Act II.

Poem by Leslie Allen.

**My Dream.** A unison and four-part chorus arranged from the set of instrumental waltzes entitled "My Dream," Opus 151. EMILE WALDTEUFEL, p. 120

Music arranged by Ralph L. Baldwin.

**My Heart at Thy Dear Voice.** A four-part song arranged from the grand opera "Samson and Delilah."

CHARLES CAMILLE SAINT-SAËNS, p. 82

(c) The story of "Samson and Delilah" follows closely the Biblical narrative (Judges xvi). Samson, a Hebrew soldier, slays the leader of the Philistines. Delilah, to avenge his death, enchants Samson with her beauty and betrays him into the hands of the Philistines. Blinded and shorn, he is dragged from prison to the temple, and amid the jeers of the crowd he breaks the pillars, dying with his enemies in the ruins.

This selection is in the third scene of Act II.

Text translated from Ferdinand Lemaire. Music arranged by Sewall Day.

**On to Victory.** A chorus arranged from the brass-band march "Second Regiment Connecticut National Guard March."

DAVID W. REEVES, p. 146

It is reported that the German Emperor was so impressed with this stirring and beautiful march that he honored Mr. Reeves, the composer, by presenting him with a medal.

Poem by Mary Stanhope. Music arranged by H. S. Leavitt.

**Poo-Bah.** A solo and chorus arranged from the comic opera "The Mikado."

ARTHUR S. SULLIVAN, p. 28

For sketch of "The Mikado" see "Maytime," (b) above. This song occurs near the beginning of Act I.

Poem by W. S. Gilbert.

**Prayer.** A chorus in four parts arranged from the art song "Bitten," Opus 48, No. 1.

LUDWIG VAN BEETHOVEN, p. 13

Poem translated from Gellert.

**Request.** A quartet arranged from the art song "Bitte," Opus 9, No. 3. ROBERT FRANZ, p. 73

**Roses from the South.** A unison and four-part song arranged from the set of instrumental waltzes entitled "Roses from the South," Opus 388.

JOHANN STRAUSS, p. 52

Poem by M. Louise Baum. Music transcribed and arranged by H. S. Leavitt.

**Serenade.** A unison and four-part chorus arranged from the Serenata, Opus 15, No. 1, for piano.

MORITZ MOSZKOWSKI, p. 9

Poem by Bertha Remick. Music arranged by Bertha Remick.

**Song of the Sea, A.** A soprano and four-part chorus arranged from the comic opera "Erminie."

EDUARD JAKOBOWSKI, p. 22

For sketch of "Erminie" see "A Birthday Song," p. 165, (g). The music of "A Song of the Sea" appears in Act II.

Poem by Nathan Haskell Dole.

**Spirit of Light.** A four-part chorus arranged from the grand opera "La Favorita."

GAETANO DONIZETTI, p. 89

(d) The story of "La Favorita" is one of romantic love and intrigue. Fernando, the hero, is deceived in his marriage with Leonora, the charming court favorite. In the fourth act is the beautiful romanza "Spirto gentil," in which Fernando sings of his tender regard and at the same time of his hope of forgetfulness of Leonora.

Poem translated from Royer and Waëtz. Music arranged by H. S. Leavitt.

**Three Fishers.** A bass and four-part chorus arranged from the strophe song of the same title.

JOHN PYKE HULLAH, p. 41

Poem by Charles Kingsley. Music arranged by Sewall Day.

**Triumphal March.** A unison bass and tenor, soprano, and four-part chorus arranged from the grand opera "Aïda."

GIUSEPPE VERDI, p. 101

(e) The scene of "Aïda" is laid in Memphis and Thebes in the time of the Pharaohs. Aïda, daughter of the Ethiopian king, is, through misfortune, the slave of Amneris, the Egyptian princess. She loves Radames, an Egyptian general, who secretly returns



her love. Amneris also secretly loves Radames. He leads the Egyptians victoriously against the invading Ethiopians, and is rewarded by the king with the hand of the princess. Radames resolves to flee with Aïda, is apprehended, tried for treason, and condemned to be buried alive unless he will marry Amneris. Refusing, he descends to the tomb, where Aïda awaits him, and they are united in death.

This selection is a combination of the Battle Hymn in Act I, and the grand finale and the Trumpet March in Act II.

Text translated from A. Ghislanzoni.

**Unfold, Ye Portals.** A chorus from the oratorio "The Redemption." CHARLES GOUNOD, p. 157

(a) In his commentary on this oratorio Gounod says: "This work is a lyrical setting forth of the three great facts on which depends the existence of the Christian church. These facts are: first, the passion and the death of the Saviour; second, His glorious life on earth from His resurrection to His ascension; third, the spread of Christianity in the world through the mission of the apostles. These three parts of the present trilogy are preceded by a prologue on the

creation, the fall of our first parents, and the promise of a Redeemer."

"Unfold, Ye Portals" is the closing chorus and climax in Part II.

Text adapted from Psalm xxiv.

**Venetian Summer Night.** A duet and chorus arranged from the Valse in E, Opus 34, No. 1, for piano. MORITZ MOSZKOWSKI, p. 76

Poem by Mary Stanhope. Music transcribed and arranged by Sewall Day.

**Valentine's Farewell.** A bass and four-part chorus from the grand opera "Faust."

CHARLES GOUNOD, p. 136

(b) The story of "Faust" is founded on Goethe's poem of the same name. Faust, an aged philosopher, weary of life, summons Mephistopheles and contracts to give his soul in exchange for the restoration of his youth. In his new guise he meets Marguerite, the heroine, at the village fair. She lives with her brother Valentine, a soldier, who is summoned to war, and in the first act of the opera sings this farewell to his sister.

Text translated from Barbier and Carré.

## BRIEF BIOGRAPHIES

**Abt (äbt), Franz,** German, *eminent composer*, celebrated for *a remarkable melodic facility*; born 1819 at Eilenburg, Germany. Educated at St. Thomas School, Leipsic, and at Leipsic University. He was capellmeister at Bernburg, Zurich, and Brunswick, and conducted choral society concerts in America in 1872.

His important works are his beautiful and popular songs and part songs. Died 1885. A contemporary of Abt in American history was Ulysses S. Grant. One of Abt's best part songs is "Eventide," page 140.

**Bach (bäk), Johann Sebastian,** German, *great composer*, "*The Father of German Music*"; born 1685 at Eisenach, Germany. Educated by his brother and at St. Michael's School at Lunenburg. He was director of music at St. Thomas School, Leipsic, for twenty-seven years. He was strong-willed, conscientious, keen of intellect, systematic, and indefatigable in his work.

His important works are "St. Matthew Passion," "Christmas oratorio," "Well-Tempered Clavichord," French and English suites, 232 sacred cantatas, organ preludes, and fugues. Perhaps the best known of his works are the "Well-Tempered Clavichord" and the "St. Matthew Passion," from which the Chorale, page 64, is taken. Died 1750. A contemporary of Bach in American history was James Edward Oglethorpe of colonial days.

**Beethoven (bä'tō-ven), Ludwig van,** German, *great composer*, "*The Father of Modern Instrumental Music*"; born 1770 at Bonn-on-Rhine, Germany. Educated in the public schools of Bonn until fourteen years of age; studied music with his father; also with Franz Ries, Mozart, Haydn, and others. At eleven he was

a successful performer on the clavichord and violin. He eventually became a great artist on the piano and one of the greatest of composers. Beethoven in character was generous and sincere, though proud, sensitive, irritable, and sometimes intolerant.

His important works are 9 symphonies, 81 sonatas, the opera "Fidelio," overtures, chamber music, and songs. Died 1827. A contemporary of Beethoven in American history was Andrew Jackson. Beethoven is represented in this book by "Prayer," page 13, and "The Hour of Rest," page 100.

**Bizet (bē-zā'), Georges,** French, *great composer, the author of "Carmen"*; born 1838 at Paris, France. Educated at the Paris Conservatory, where he won many prizes, including the Grand Prize of Rome. Bizet's chief characteristic was his love of "local color." His fame and renown must rest upon "L'Arlesienne" and "Carmen," and "Carmen" alone has placed him in the front rank of modern French composers. His work is sincere; his instrumentation is skillful; his melodies are marked by grace, originality, and great beauty.

His important works are operas, overtures, and orchestral suites. Died 1875. A contemporary of Bizet in American history was Chester A. Arthur. "Hail, All Hail!" page 114, is a selection from "Carmen."

**Brahms (bräms), Johannes,** German, *great composer*, "*A Master in combining the Romantic and Classic in Music*"; born 1833 at Hamburg, Germany. Educated under private teachers; held various positions as conductor in Germany, and made extensive concert tours, after which he settled in Vienna, where he lived

quietly and devoted himself entirely to composition. He was genuine, unassuming, undemonstrative, and charitable toward the works of his contemporaries.

His important works are 4 symphonies, overtures, Hungarian dances, chamber music, and songs. Perhaps his best-known works are his Hungarian dances. Died 1897. A contemporary of Brahms in American history was Benjamin Harrison. "The Forest Dance," page 70, is arranged from the Hungarian Dance, No. 5.

**Chopin (sho-păn')**, Frédéric François, Polish, *great composer*, "*The Poet of the Piano*"; born 1809 at Zelazowa Wola, a village near Warsaw, Poland. Educated in his father's private school and under various private teachers. He attained the foremost rank as a concert virtuoso, and from the age of nineteen he devoted himself entirely to his concerts and composition. He was a man of refinement and extreme sensitiveness. In later life he was more or less unhappy because of chronic illness. In his compositions he was the first to break away from traditional forms and introduce freedom and romanticism.

His important works are concertos, sonatas, polonaises, mazurkas, études, preludes, and nocturnes. Died 1849. A contemporary of Chopin in American history was Abraham Lincoln. "Daybreak," page 74, is a transcription from his Nocturne, Opus 9, No. 2.

**Donizetti (dō-nē-tsét'tē)**, Gaetano, Italian, *eminent composer*, a *brilliant Italian operatic composer*; born 1797 at Bergamo, Italy. Educated by private teachers and at the Conservatory of Naples, where he was later professor of counterpoint. He was also court composer and Master of the Imperial Chapel. His music is characterized by graceful melody, beauty of expression, skillful musicianship, and occasional dramatic power.

His important works are operas. Died 1848. A contemporary of Donizetti in American history was James K. Polk. "Spirit of Light," page 89, is an arrangement of a famous tenor solo from the opera "La Favorita."

**Franz (fränts)**, Robert, German, *great composer*, "*A Master of Art Song*"; born 1815 at Halle, Saxony. Educated by private teachers. Devoted six years to study of Bach, Handel, Beethoven, Schubert, and other great composers. He was director of the Singing Academy at Halle and organist and musical director of the University. He was a man of strong feelings, and his life was one of unselfish devotion to his ideals. He was an artist in detail, slighting nothing, and his songs blend the romantic spirit with the classic style.

His important works are songs and piano music. Died 1892. A contemporary of Franz in American history was William T. Sherman. "Request," page 73, is an arrangement of one of his most beautiful art songs.

**Ganne (gän)**, Louis Gaston, French, *noted composer*, a *popular composer of ballets and vaudeville operettas*; born 1862 at Buftières-les-Mines, Allier. Pupil of Dubois and Frank at the Paris Conservatory. He is orchestra

leader of the balls at the Opera and also at the Municipal Casino at Royan.

His important works are light pianoforte pieces, comic opera, and ballet music. A contemporary of Ganne in American history is Theodore Roosevelt. See "La Czarine," page 94.

**Gounod (gōō-nō')**, Charles François, French, *great composer*, the *composer of "Faust"*; born 1818 at Paris, France. Educated by his mother; at the Paris Conservatory; by Halévy; and at Rome. He studied theology two years, but gave it up for a musical career. Conducted his own works in Vienna and was precentor and organist in Paris. In 1886 became a member of the Institute of France and Commander of the Legion of Honor. Gounod was quiet and unassuming in manner, broad in his sympathies, and faithful to his ideals.

His important works are masses, oratorios, operas, and orchestral pieces. Died 1893. A contemporary of Gounod in American history was Rutherford B. Hayes. Gounod is represented in this book by "March of the Mourning Marionettes," page 16; "Valentine's Farewell," page 136; and "Unfold, Ye Portals," page 157.

**Grieg (grēeg)**, Edvard Hagerup, Norwegian, *great composer*, "*The Greatest Norwegian Composer*"; born 1843 at Bergen, Norway. Educated at the Leipsic Conservatory. After several years spent in teaching and conducting he devoted himself to travel, study, and composition, receiving a yearly annuity from the Norwegian Parliament. He was a poet and philanthropist, and was very popular in his own country.

His important works are suites, sonatas, smaller piano forms, and songs. Died 1907. A contemporary of Grieg in American history was William H. McKinley. See "Love's Mission," page 108.

**Handel (hän'del)**, George Frederick, German, *great composer*, "*The Greatest Choral Composer*"; born 1685 at Halle, Saxony. After secretly teaching himself to play the harpsichord he received private instruction. Successively he held the positions of cathedral organist at Halle, orchestral leader at Hamburg, chapel master to the Duke of Chandos, and director at the Royal Academy of Music. The opposition and disappointments which he encountered eventually undermined his health, and in 1746 he was attacked by a disease which ended in his blindness. He had a high sense of honor, was generous, intellectual, and industrious. A large part of his later life was spent in England.

His important works are oratorios, pianoforte and orchestral compositions, operas, and sacred vocal choruses. Died 1759. A contemporary of Handel in American history was James Edward Oglethorpe of colonial days. Handel's "And the Glory of the Lord," page 32, from "The Messiah," is one of the greatest of choruses.

**Hullah, John Pyke**, English, *noted composer*; born 1812 at Worcester, England. Pupil of Horsley and Crivelli. He maintained his "Singing School for Schoolmasters," was professor of singing at King's College and later at Queen's and Bedford Colleges.



Was Charter House organist and concert conductor at the Royal Academy of Music.

His important works are songs, concerted vocal music, and textbooks. Died 1884. A contemporary of Hullah in American history was Jefferson Davis. See "Three Fishers," page 41.

**Jakobowski (yāk'o-bōf-shkē)**, Eduard, English, *eminent composer*, now residing in London, *a dramatic composer*. In 1885 he produced "Erminie," since which time it has been performed about three thousand times. His music is light and charming.

His important works are light operas. A contemporary of Jakobowski in American history is W. J. Bryan. See "A Song of the Sea," page 22, and "A Birthday Song," page 155.

**Mascagni (mās-kān'ye)**, Pietro, Italian, *eminent composer*; born 1863 at Leghorn, Italy. Became a pupil of Soffredini in secret against his father's wishes; later studied at the Milan Conservatory. He traveled through Italy as conductor of various opéra companies. In 1899 his one-act opera "Cavalleria Rusticana" won first prize in a competition and brought him universal renown. He was awarded the order of the Crown of Italy.

His important works are operas. A contemporary of Mascagni in American history is Charles E. Hughes. "Devotion," page 161, is an arrangement from "Cavalleria Rusticana."

**Mendelssohn (mēn'del-sōn)**, Felix, German, *great composer*, celebrated for *popularizing the best in music*; born 1809 at Hamburg, Germany. He was educated under the best masters both in languages and music. He made his first appearance as a pianist when nine years old, and began his composition at the age of twelve. He made concert tours of the principal cities in Europe; was chapel master to the King of Prussia; was founder of the Berlin Academy of Arts and the Leipzig Conservatory of Music; and was conductor of the Philharmonic in London. He was a cultivated gentleman, sensitive, courteous, and lovable. In his music he was a romantic classicist.

His important works are "Songs without Words," overtures, symphonies, and oratorios. His best-known work is "Elijah." Died 1847. A contemporary of Mendelssohn in American history was Abraham Lincoln. "The Day's Gift," page 111, is an arrangement from one of his famous "Songs without Words" for piano.

**Meyerbeer (mā'yar-bâr)**, Giacomo, German, *great composer*, "*A Unique Genius in Dramatic Melody and Orchestral Color*"; born 1791 at Berlin, Germany. Educated under Clementi, Zelter, Weber, and others. In 1842 King Friedrich Wilhelm IV appointed him General Music Director. He was a broad-minded, large-hearted, cultivated musician, and his work has had a salutary effect on modern music. His important works are operas and orchestral compositions. Died 1864. A contemporary of Meyerbeer in American history was James Buchanan. See "The Fisher-maiden," page 141.

**Moszkowski (mōsh-kōf'shkē)**, Moritz, Polish, *eminent composer, a concert pianist*; born 1854 at Breslau, Silesia. Educated at home and at the Conservatory at Dresden, at Stern Conservatory, and Kullak's Academy in Berlin, where he taught several years. Has made many concert tours.

His important works are compositions for piano and stringed instruments. A contemporary of Moszkowski in American history is Woodrow Wilson. Moszkowski is represented by "Serenade," page 9, and "Venetian Summer Night," page 76.

**Mozart (mō'tsart)**, Wolfgang Amadeus, German, *great composer. He is unexcelled in the purity, grace, and spontaneity of his music*. Born 1756 at Salzburg, Austria. Educated by his father. He was the most precocious of all master musicians, and his early career was brilliant. He was courted by archbishops and kings, yet he died in poverty, deserted by his friends. In the thirty-five years of his life he produced seven hundred works.

His important works are operas, symphonies, and chamber music. Died 1791. A contemporary of Mozart in American history was Alexander Hamilton. See "Divine Guidance," page 80.

**Pinsuti (pīn-sōō'tē)**, Ciro, Italian, *noted composer*, celebrated as *a vocal teacher*; born 1829 at Florence, Italy. Pupil of Potter, Balgrove, and Rossini. Was professor at the Royal Academy of Music.

His important works are popular songs. Died 1888. A contemporary of Pinsuti in American history was Chester A. Arthur. See "Good Night, Good Night, Beloved!" page 65.

**Radecke (rā'dē-kē)**, Robert, German, *eminent composer, "A Composer of Beautiful Songs"*; born 1830 at Dittmannsdorf, Germany. Educated at Leipzig Conservatory. Court capellmeister and director of Stern Conservatory.

His important works are orchestral works, piano-forte trios, and songs. A contemporary of Radecke in American history is Charles W. Eliot. See "By-gone Days," page 27.

**Reeves, David Wallis**, American, *noted composer, a bandmaster, cornet virtuoso, and military composer*; born 1838 at Oswego, New York. Was chiefly self-instructed, but received some lessons from private teachers. He was director of the American band and orchestra at Providence, bandmaster of certain military organizations, and made concert tours as cornetist in Europe and America. Died 1900.

His important works are military marches and transcriptions and arrangements for band and orchestra. See "On to Victory," page 146.

**Rossini (rōs-sē'nē)**, Gioachino Antonio, Italian, *great composer, "The Most Brilliant Composer of the So-called Italian School of Opera"*; born 1792 at Pesaro, Italy. His general and musical education was desultory. His chief ambition was to write operas and he produced a great number of these in rapid succession, his success in this line securing for him the position of manager of two theaters in Naples. His first great success was "The Barber of Seville," which was written in a



fortnight. His wealth enabled him to indulge his besetting habit of indolence. He was one of the greatest of creative geniuses. In character he was always kind and good-natured, helping poor and talented young composers.

His important works are operas and sacred pieces. Died 1868. A contemporary of Rossini in American history was Samuel F. B. Morse. See "Charity," page 131.

**Rubinstein** (rōō'bin-stīn), Anton Gregorovitch, Russian, *great composer*. *He was a great teacher, pianist, and composer*. Born 1829 at Wechwotynecz, Bessarabia, a province in Russia. Educated under his mother and at Berlin. He was one of the world's greatest pianists, excelled only by Liszt. He founded the Imperial Conservatory at St. Petersburg and was its director for some years. In 1872 he gave 213 concerts in America. He was a man of rugged and original character, simple and genial in disposition, and full of imaginative fire.

His important works are sacred operas (oratorios to be enacted with costume and scenery), overtures, symphonies, piano pieces, and songs. Died 1894. A contemporary of Rubinstein in American history was Rutherford B. Hayes. Rubinstein is represented by "The Angel," page 6.

**Saint-Saëns** (san-son'), Charles Camille, French, *great composer*, "*The Dean of the French School of Music*"; born 1835 at Paris, France. Educated at the Paris Conservatory. He was organist in the Church of St. Mère, at the Madeleine, and piano teacher at the Niedermeyer School, after which he devoted himself entirely to composition and concert tours. He was distinguished for his critical, literary, and poetic ability, and was regarded as a master in music.

His important works are the Biblical opera "Samson and Delilah," concertos, symphonies, and various art forms. A contemporary of Saint-Saëns in American history is General Nelson A. Miles. Saint-Saëns is represented by "My Heart at Thy Dear Voice," page 82.

**Schubert** (shōō'bert), Franz Peter, German, *great composer*, "*The Famous German Lyric Composer*"; born 1797 at Lichtenthal, near Vienna, Austria. Educated by private teachers and at the "Convict," a training school for court singers. To escape military conscription he hurriedly fitted for the post of elementary teacher in his father's school and taught there two years. All his subsequent efforts to obtain a salaried post were unsuccessful and he was underpaid by his publishers. As a man Schubert was absolutely honest, jovial, modest, and associated with the leading poets and musicians of his time.

His important works are symphonies, piano compositions, chamber music, and art songs. Died 1828. A contemporary of Schubert in American history was James K. Polk. Schubert is represented by "Life All Victorious," page 1.

**Schumann** (shōō'män), Robert, German, *great composer, a genius in the creation of melody and new ideals for the pianoforte and voice*; born 1810 at Zwickau, Saxony. Educated at Leipsic University and at

Heidelberg. At six he began to compose; at eleven, untaught, he conducted both chorus and orchestra; and at seventeen he set poems of his own to music. At the age of twenty-four he founded the New Journal for Music at Leipsic. His later life was clouded by illness and he spent his last years in a retreat for the insane. "Lovable and beloved" sums up Schumann's character. He was one of the few composers who combined both musical and literary ability.

His important works are symphonies, chamber music, overtures, and songs. Died 1856. A contemporary of Schumann in American history was Abraham Lincoln. Schumann is represented by "The Lotus Flower," page 25.

**Strauss** (strous), Johann, German, *eminent composer*, "*The Waltz King*"; born 1825 at Vienna, Austria. Educated by private teachers. He was conductor at St. Petersburg, at Vienna court balls, and on tours of his own orchestra.

His important works are operettas and popular waltzes. Died 1899. A contemporary of Strauss in American history was Rutherford B. Hayes. Strauss is represented by "Roses from the South," page 52.

**Strelezki** (strē-lēt'shkē), Anton, English, *noted composer*; born 1859 at Croyden, England. Educated at Leipsic Conservatory and was a pupil of Clara Schumann. Has appeared as a pianist in America and England.

His important works are compositions for piano, violin, and voice. A contemporary of Strelezki in American history is William H. Taft. See "Happy Days," page 2.

**Sullivan**, Sir Arthur S., English, *eminent composer, one of the greatest composers of refined comic opera*; born 1842 at London, England. Educated at the Royal Academy of Music and by private teachers at London and Leipsic. Organist at London and conductor at Covent Garden and National Training School in London.

His important works are songs, oratorios, incidental music, a grand opera, and many beautiful and popular comic operas. Died 1900. A contemporary of Sullivan in American history was Grover Cleveland. Sullivan is represented by "Pooh-Bah," page 28, and "Maytime," page 39.

**Tschaikowsky** (chī-kôf'skē), Peter Iljitch, Russian, *great composer*, "*The Greatest Russian Composer*"; born 1840 among the Ural Mountains. Educated at the Institute of St. Petersburg, the School of Jurisprudence, and the Conservatory of Music at St. Petersburg. He was professor of music in the Moscow Conservatory for twelve years, after which he devoted himself entirely to composition. He was sensitive, gentle, and inclined to melancholy, and his temperament is reflected in his music. His works embrace all forms of musical composition, and his symphonies rank with those of the greatest masters.

His important works are six symphonies, suites, overtures, concertos, and string quartets. Died 1893. A contemporary of Tschaiakowsky in American history was William McKinley. Tschaiakowsky is represented by

"The Conquest of the Air," page 58, and "Longing," page 142.

**Verdi (văr'dē)**, Giuseppe, Italian, *great composer*, "*The Greatest Composer of Italian Opera*"; born 1813 at Le Roncole in the Duchy of Parma, Italy. As a boy he received private instruction, and later was refused admission to the Conservatory of Music at Milan on the score of lack of musical talent. He devoted himself to composition, at which he became very successful, not only from an artistic but also from a commercial point of view. He was lovable, benevolent, and charitable. Wealth of melody and a gift for tragic and melodramatic display are the chief features of his music.

His important works are grand operas. Among the best known of his works are "La Traviata," "Il Trovatore," and "Aïda." Died 1901. A contemporary of Verdi in American history was John Hay. Verdi is represented by "Triumphal March," page 101.

**Wagner (våg'nēr)**, Richard, German, *great composer*, "*The Creator of the Music Drama*"; born 1813 at Leipsic, Germany. He received a broad classical education in the Classical School at Dresden and the University of Leipsic. He was appointed musical conductor at Magdeburg and Riga, and later devoted

himself to the writing of romantic operas and the creation of the music drama, for which he wrote the libretti as well as the music. He was probably the most original dramatic composer of all times, and was intellectual, cultured, and refined.

His important works are romantic operas and music dramas, the most important of which are "The Flying Dutchman," "Tannhäuser," "Lohengrin," "Die Meistersinger," "Tristan and Isolde," "Das Rheingold," "Die Walküre," "Siegfried," "Die Götterdämmerung," and "Parsifal." Died 1883. A contemporary of Wagner in American history was Jefferson Davis. Wagner is represented by "Hail, Noble Hall!" page 43.

**Waldteufel (vält'toi-fel)**, Emile, German, *eminent composer, a writer of dance music*; born 1837 at Strassburg, Germany. Educated under private teachers and at the Paris Conservatory. Was pianist to Empress Eugénie; organized the court balls of Napoleon III and the soirées at Biarritz and Compiègne. Conducted his works in London and Berlin.

His important works are vocal, orchestral, and piano compositions. A contemporary of Waldteufel in American history was Grover Cleveland. See "My Dream," page 120.

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